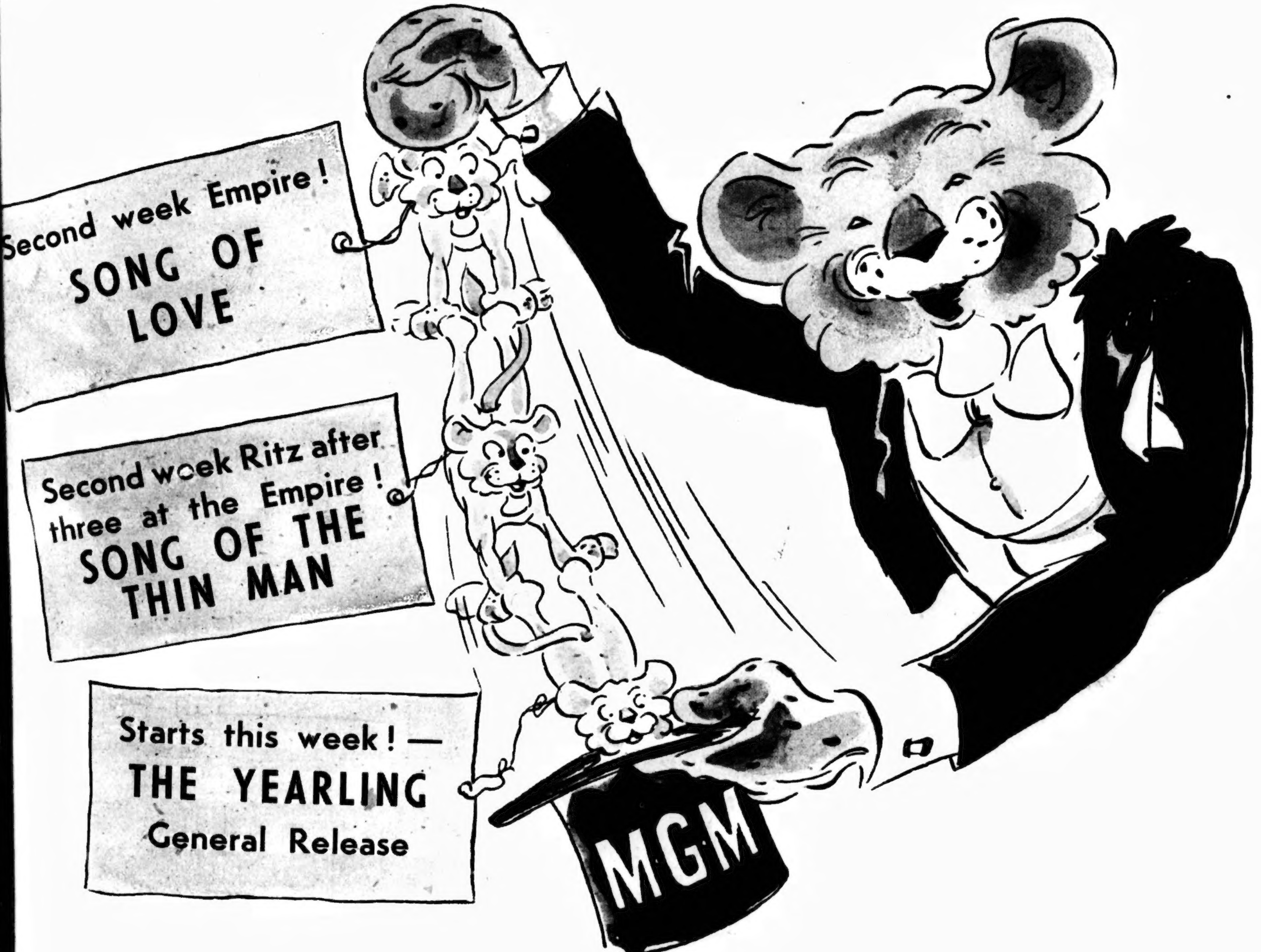
Kine WEEKLY

Hinge Leads Kine-Variety Drive

—*See Page 3*


Second week Empire!
SONG OF LOVE
Second week Ritz after three at the Empire!
SONG OF THE THIN MAN
Starts this week! —
THE YEARLING
General Release
MGM

THAT OLD M-G-MAGIC!

d the big current trade-show is "**RANDOM HARVEST**" *the Garson-Colman record-breaker!*

THE GREAT STARS OF "NOW VOYAGER" IN WARNERS' GREATER TRIUMPH!

BETTE DAVIS
PAUL HENREID
CLAUDE RAINS

IN

Deception

Directed by **IRVING RAPPER** who made "Now Voyager"

Screen Play by John Collier and Joseph Than
Based on a Play by Louis Verneuil
Music by Erich Wolfgang Korngold

Produced by **HENRY BLANKE**

"THE BIG
HEART"
BIG
for Gaumont Haymarket
and Marble Arch Pavilion
September 28th.
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,107. Thursday, September 18, 1947. Vol. 367.

ST. LEGER
THRILLS
See BRITISH
MOVIETONE NEWS!

S.C.M. ENGAGES BUTCHART AS PAID SECRETARY

THE Society of Cinema Managers, at its second executive meeting in London this week, appointed Sam Butchart as its full-time national secretary with power to employ as many assistants as he needs for the society's work, within the limitations of the financial income.

The appointment, which takes place as from October 1, when Butchart leaves the staff of the C.E.A., carries with it salary and expenses of about £1,000, the KINE. understands.

There were some sharp comments during the debate between members, who were faced with the problem of releasing the society from the cover of the C.E.A. and putting it on its own feet with a current annual income of a little under £1,500.

Following the meeting, the public relations officer, H. Kerr, did not answer a KINE. question as to whether the S.C.M. plans to pay for the rent of its own premises. He said that the offices would continue to be in the C.E.A. building in Shaftesbury Avenue.

1207 Members

Sam Butchart, general secretary, opening the meeting, reported that the fully paid-up membership is now 1,207. Total subscriptions now are £1,646. Lowest membership area is North Lancs, with four members; London membership is 214.

There was some criticism of the recruiting campaign, led by A. Baylis, who wanted branch meetings thrown open to non-members.

Henry Kerr wanted a statement from Butchart as to why recruitment had not gone ahead.

Butchart referred to the fact that initially he was operating in an honorary capacity. His salary was now paid by the C.E.A. and matters of the S.C.M. had to take second place. The C.E.A. had, however, given him great co-operation. Recently he had suspended his conciliation work to press ahead on membership recruitment.

He asked for a vote of confidence.

A. BAYLIS: "We have to face up to the fact that our national secretary must be a full-time job."

Butchart said that he would refer to head office administration later in the meeting.

Members passed a vote of confidence unanimously.

The general secretary reported that the S.C.M. had now been

Continued on page 8

Hinge Starts Kine-Variety Tour Plan

AN EXHIBITOR SERVICE IN EVENT OF POSSIBLE FILM SHORTAGE

Exclusive to the KINE.

E. J. HINGE, treasurer of the C.E.A. and owner of a chain of kinemas and variety theatres in the North of England, is starting a special service to kinema proprietors to meet the possible emergency in product shortage.

Realising that the job of arranging a full variety bill is a very formidable one except to specialists, and that it would be next to impossible for the ordinary kinema owner to get an orchestra together at short notice, Teddy Hinge, through one of his subsidiary companies—Hinge Productions, is fixing up special road-show tours.

His productions company is opening up a new branch to provide the entire service—consisting of specially booked variety acts and full orchestra. It will even supply any stage drapery or special scenery that may be required.

In order that exhibitors shall have the closest attention, Mr. Hinge has arranged that Ben Simmons, who has for a long time been connected with Paramount and later with British Lion, will handle the new department.

"I have given this scheme a lot of thought, and I think exhibitors would have more confidence with my firm handling business of this sort for them rather than put the work out to complete strangers, as it were," Mr. Hinge said to the KINE.

Mr. Hinge, of course, was in the variety business and the legitimate theatre before he entered the film Trade.

Documentary: An Inquiry

THE KINE. learns that an unofficial Government inquiry has been started to investigate criticims of the Central Office of Information now being made in the documentary side of the film business.

Some weeks ago the KINE. revealed that sharp criticism of the C.O.I.'s Film Division was being expressed by documentary people.

The result of this has been the start of an inquiry under H. Marquand, the Paymaster-General, to investigate the contractual relations between the department and the documentary companies.

British Films: A Change of View?

When the Board of Trade starts its crisis talks with the B.F.P.A. it is possible that there mav be a hardening of the official attitude towards British production trends, writes the KINE.'s political correspondent.

Sir Stafford Cripps, President of the Board, making his important export and production drive speech over the week-end, did not include film exports in his calculations. The Board considered films to be an "invisible export."

I understand that Whitehall has long ceased to regard British films as a short-term dollar-making project, but places great value on their cultural worth as export material.

It is expected that when producers see the B. of T. the whole position of export and the demands for raw materials for expanding production will be thrashed out in detail.

ODEON MAINTAINS PROFITS

Dividend Again 17½% Tax Free

PROFITS of Odeon Theatres have been fairly well maintained for the 53 weeks ended June 28, 1947, compared with the preceding year. They are returned at £1,137,257, compared with £1,200,243 (writes the KINE. City Editor).

Taxation is down from £715,000 to £466,500, while the transfer to reserve has been raised from £217,885 to £339,327.

Final tax-free dividend of 10 per cent. maintains the year's distribution at 17½ per cent., tax free.

Odeon Properties profits, on the other hand, have fallen sharply from £1,142,905 to £766,431. A tax-free interim dividend of 16 per cent. for the 53 weeks compares with 10 per cent.

Odeon Associated Theatres, another associated company, reports profits of £279,413 for the 53 weeks, against £157,168. An interim dividend of 5.87 per cent. free of tax has been declared on the present ordinary capital of £1,500,000, against 1,401.76 per cent. on the issued ordinary capital of £4,007 last year.

Treasury Confirms Johnston Visit

A TREASURY official told the KINE. late on Tuesday afternoon that British Government officials do not intend to attempt any compromise on the Dalton film duty during the present finance talks with John Snyder, U.S. Secretary of the Treasury.

The Treasury spokesman added that it was now confirmed "at high level" that the Chancellor will receive a deputation from the M.P.A. of America. No date has been fixed.

It was considered most unlikely that any decision would be taken on the duty before the talks between Government officials and Eric Johnston, M.P.A. president, have materialised.

John W. Snyder, United States Secretary of the Treasury, told me this week that he has as yet had no discussion with British Government finance officials on the Dalton duty, writes a KINE. reporter.

Mr. Snyder, who will return to Washington this week-end, is taking part in the world banking conference in London this week.

He told me that he discussed the whole problem of the British barrier to Hollywood pictures with Eric Johnston, president of the Motion Picture Association of America, before he came to Britain 10 days ago.

Mr. Snyder said that Eric Johnston is definitely coming to this country with his own brief to put before British officials.

The M.P.A. office in London still has no indication as to when Johnston is expected to arrive. Reports from KINE. correspondents in the States indicate that Johnston is too busy to make the trip until later next month at the earliest.

On Monday the Treasury man met a full Press gathering at the U.S. Embassy to answer questions on the present world finance position.

He said quite bluntly: "There is no shortage of dollars. But there is in Britain a scarcity of production."

A

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CARELESS TALK

IT is generally accepted that there has lately been a slight recovery in box-office business throughout the country, although the overall picture makes it abundantly plain that the peak is behind us, and, indeed, that there has been a very substantial recession in business.

Exhibitors now face an autumn season in which they may hope for an improvement in their takings, but which is complicated by the dollar crisis and the hold-up in the delivery of new films from America.

At the moment, there is little that can be done about the future. Events must sort themselves out at Cabinet level—for it is at this level, no less, that the future shape of this business of ours will be determined.

Meanwhile, though, we may pause and reflect that some of the box-office decline which we have experienced is almost certainly due to outspoken hostility in some quarters to the film business in general and the American business in particular.

It is obvious that the chief cause of the drop has been a summer of record sunshine following a winter of unprecedented severity, and a restriction in spending power. Some of it, too, may be due to the view that the Hollywood studios on whose product the industry depends for its basic trading position, have not had a vintage year.

But the industry is not being helped by this third factor—the hostility which is being shown to it. It does not help anybody for people to sneer at American films. The exhibitor cannot live without them and without the exhibitor all other branches of the industry must fall.

It is a shocking thing to realise that a leading film columnist writing in a national paper with a circulation of 2,000,000, went on record this week-end as saying that the British public "couldn't care less." Obviously, the generalisation is inaccurate. If the public does not understand the significance of the tax problem, it is not through indifference to Hollywood films.

LONG

WITH the C.E.A. caravanserie down at Cardiff, with Eric Johnston recovering from a week or so in a nursing home in Washington, with Sir Henry French on holiday in the Highlands, and with high-ranking economic talks drawing quietly to a close in Whitehall, there is little or no hard news on the film tax position.

In Wardour Street the feeling has increased that the present deadlock is likely to last for some weeks.

The first date at which it may be broken, it is felt, will be when Johnston and his M.P.A. colleagues come to London—possibly not until the end of next month.

AT the M.P.A. London office I was told that no plans for the future have been made. Fay Allport and his henchmen are waiting on the Washington cables.

Meanwhile, one encouraging note was sounded in the Trade news just as the KINE. went to press. The Benevolent Fund announced that this year's Command Performance film would be American, as was originally intended. I read into this some hint that where charity is concerned all sections of the film business are in a co-operative mood. This is excellent.

Let us hope that by the time the Command takes place the problem will be sorted out, leaving the winning film to be sold in the ordinary way in this territory to the mutual benefit of all concerned.

TOM O'BRIEN was in vigorous form when I ran him to earth on Monday night.

He was naturally pleased and proud at the news—see page 7—of his testimonial fund.

This is a pleasant subject and is one which will interest the Trade as a whole, for Tom's influence extends beyond the N.A.T.K.E., which he has driven with such genial force.

I IMAGINE that there will be many people in the Industry who will take a direct interest in such a testimonial.

Let us say this for our Thomas. He is explosive; he is non-compromising. He is not a classic example of consistency. He can confound his enemies and irritate his friends with the same carefree abandon.

But Tom, let us make no mistake about it, is an immensely human fellow. He is very much a man's man and very much a good companion. He has his own way of doing things, and I hardly imagine that he is an orthodox trade union secretary.

SOMETHING tells me that his organisational side is not his strong point. But he has driven N.A.T.K.E. like a dynamo. He has obtained splendid results for its rank and file.

Under the smiles and the snarls of his life as a front-line debater there has always been a true devotion to the cause he served.

That is his testimonial and that calls for the support of this Trade to a man who has often fought it, but has always basically been its friend.

SIDNEY BERNSTEIN, adding to his mileage on behalf of Transatlantic, his new film company, left London last Saturday by 'plane for New York and is already out on the Coast conferring with Alfred Hitchcock over the final pre-production details of the Bernstein-Hitchcock picture.

I believe that Sidney will stay over there for about three months, during which time the first of the Transatlantic films will be shot.

My guess is that Wardour Street will not see him back here until just before Christmas.

I UNDERSTAND that Walter Fuller has written to his opposite number, Frank Hill, criticising the statements and attitude in last week's K.R.S. debate, when the renters declared their intention of tightening up on exhibitor credit.

Walter Fuller, speaking firmly on behalf of his members, resents the underlying implication that the renters' split in the takings is in any way in danger through extended credit.

As Fuller sees it, the K.R.S. attitude is twofold. If it wants to jerk up and prevent any tendency to dilatory settlements, that is a perfectly proper concern.

BUT if it is aiming at tightening up and restricting the length of credit, then all it will be doing will be to increase the amount of the remittances to the States, possibly up to a record figure. On this point, Fuller is emphatic. He argues that this is the last time to embark on such a tightening up as the remittances that might result would be open to sharp criticism.

And Fuller insists that there is not the slightest reason for renters generally to be worried about the outstanding credits.

They are most firmly secured.

IT is always a pleasure to hear that Jack Warner is in London, for of all the trade senior executives he is in many ways the most outspoken and stimulating.

He arrived last Sunday, with his family. His visit is purely personal, and he is stopping off in London for a few days on his way back to California on a Continental holiday.

ANOTHER top man from the States in England just now is Arthur Loew, foreign chief of the vast Metro organisation.

He arrived here on Monday of last week with Sam Eckman, who returned to Tower Street after a mixture of holiday and Continental business tour.

My information is that talks during Mr. Loew's visit are naturally concerned with the international film crisis.

THE scenario men are holding a conference in Paris at the end of this month, when representatives of the British Screenwriters' Association will confer with their opposite numbers from Hollywood and France.

A three-way talk on reciprocal membership between the three organisations, originally proposed by the British, will be formally signed.

Representatives of scriptwriters from other European countries will attend the meeting.

GUY MORGAN, writer and associate producer for Sir Alexander Korda, and the chief pressure point in the Screenwriters' Association, tells me that the British and American writers are interested in the present system in France whereby authors receive a small royalty on box-office takings.

It doesn't amount to a lot and the French are campaigning to get the percentage increased.

The British writers, Morgan tells me, have always held that such a system, by giving the writer a direct interest in the picture, would do much to increase his status in production generally.

LOU JACKSON has just returned from an extremely hurried aeroplane trip to Bermuda, where he conferred at length with Lady Yule.

The subject of the debate was the famous British National-Associated British deal.

The deal, of course, is all signed, sealed and well and truly delivered.

The post mortem is now going on, I hear.

THERE is one aspect of the present production crisis which has not yet been touched upon in the public prints, but which is causing a certain amount of interior speculation among really well-informed renters and exhibitors.

I refer to the possibility of what might be called a "booking holiday."

Back in the dim and distant past the C.E.A. used to discuss ways and means of bringing down rentals, and it was generally admitted that the present piecemeal system of release, with its highly competitive buying position and its permanent sellers' market made no reduction in percentage probable.

This may not have been admitted in so many words, but is borne out by the fact that the exhibitors as a whole have never pulled together on the subject.

BOOKING theorists, on the other hand, have always argued that if, by waving a magic wand, all bookings ceased for an appreciable length of time so that a backlog of product were created, then the sellers' markets would be reversed and prices would tend to drop.

Now, it was pointed out to me over lunch a day or two ago by

SHOTS

an expert on these things that this is precisely what may have happened by the end of this year if the film tax deadlock continues.

Let's look to the future. After an enforced booking holiday of some months, the product will suddenly start flowing and the booking contracts will once more be on offer. But the bargaining position will have changed quite appreciably, and, argued my contact, it might well be that, strictly from the C.E.A. point of view, it would have changed to advantage.

SIMILARLY, argues my pet theorist, that same enforced booking holiday would necessarily completely upset the present release system which has grown up in rather cumbersome fashion over a great many years.

It is a system to which some people take theoretical exception.

So, then, if this deadlock continues indefinitely, we may suddenly find ourselves returning to normality with the whole balance of film trading permanently disturbed.

That is the theory.

I PRESENT two conflicting voices on the subject of film production; both are voices of experience, both producing theories that are nothing if not up to the minute.

On the one hand, F. del Giudice, in a statement exclusive in this week's KINE.—see page 6—lays it down that his whole philosophy of production, as one might call it, is to divorce the creative mind from the sales organisation.

Del, who has brilliance and achievement behind him, considers that his great contribution as an administrator is that he stands between the man who makes the film and the organisation which sells it. He takes all financial and similar problems away from the producer.

IT is fairly obvious reading Del's blunt remarks, that he has had some unhappy experiences with the selling side, and that he does not think their judgment is necessarily right.

On the other hand, David Coplan, with whom I had a long talk on Friday, tells me that he considers it absolutely essential for there to be a man acting as intermediary between the making and selling.

He calls it creative salesmanship, and he considers that there are numerous ideas that can be worked into a film from the earliest stages which the experienced super salesman knows perfectly well will reap in the cash at the box-office a year or two later.

Two entirely opposite schools of thought. It is a point that, given the appropriate subject, they can both be right.

ONE aspect of the tax about which the authorities are keeping very quiet is this. The remittances are still going on.

This is indeed a fundamental point, for it emphasises that the Dalton proposal acted more as a brake on future film activity than a cutting of immediate dollars.

As things stand at present, the remittances are just as they were months ago, except that they have shrunk in the fall in box-office receipts.

WE are able to reveal this week that it has been decided to hold an unofficial Government inquiry into the question of the C.o.I. and the documentary companies.

This confirms what I have been hinting at in this column a number of times in the last month or two, that an unhappy position has arisen in which some of the documentary people are alleging that the administration of the Film Division of what should in theory be a national propaganda service has got into a bureaucratic rut and is seriously retarding development.

THE subject is a complicated one and there are, no doubt, many sides to the question.

I understand that the only thing that has been inquired into is the actual physical business of awarding contracts, arranging payments and so on. The larger issues of policy and such are not involved.

What the documentary people are complaining about is that the C.o.I. is slow, that it takes a long time in coming to decisions, that money takes a long time following its contracts, and that, anyway, it is on a "Heads I win—tails you lose" arrangement with its clients.

IF a firm gets a contract to make a film for, say, £10,000 and spends a thousand more, it is liable to have to stand the loss itself.

If it spends a thousand less, the C.o.I. cost accountants come along and contacts cheque accordingly.

Head of the C.o.I., of course, is Robert Fraser, who was once a colleague of mine in this Odhams Press of ours, and who had a brilliant administrative record during the war. It is said in Wardour Street and Soho Square that Fraser is not particularly fond of films.

People who know him better assure me that this theory is nonsense.

ON the subject of committees of inquiry, by the way, what has happened to the one which was supposed to be formed to recommend on the future of the British Film Institute?

There was quite a little splutter about it when it was first mooted.

Since then I have heard nothing.

QUESTIONS put to Hollywood executives visiting this country nowadays inevitably hinge upon tax and Hollywood reaction. So it was with Arthur Horniblow, jnr., one of M-G-M's senior and most successful producers who arrived in London this week on the last leg of a tour of Europe.

Mr. Horniblow had left Hollywood before the blow fell and was therefore unable to give a first-hand account of Hollywood views.

He was emphatic in his own viewpoint. An idealist and pro-British in outlook, he said that it was a tremendous blow to Hollywood, but more important still and above economical considerations was the tremendous damage it had done to Anglo-American relationship.

FILMS, he said, were the medium for the interchange of thought and ideas and were the Esperanto of the English-speaking world.

At a time when British films were making such an impression in America, he said, the imposition of the tax was a colossal blunder.

A thoughtful, stimulating man, who it was a pleasure to meet again.

JACK WARNER

ARTHUR LOEW

ROBERT FRASER

LOU JACKSON

FRANK HILL

CLOSE-UPS

by SCREENCOMBER

Trade Enthusiastic

THE Trade has greeted, with a gasp of relief and admiration, this column's "Minaturity" Scheme, the only logical solution to the impending film shortage. The *Daily Express*, however, who were quick enough to tell the Trade to get on with more filming, but without saying how, has churlishly or jealously refused to reveal the advent of "Minaturity" to its readers. "Minaturity" is simplicity itself. The only way to get more space is to take up less room. This "Minaturity" provides for using sub-standard stock, baby kine-cameras and everything else on the same scale. The name of Max Schach, "the Pocket Napoleon," is being whispered around as the likely "Minaturity Monarch." The appointment would be an excellent and an obvious one and would in itself effect an enormous saving in office space. The scheme would, of course, eventually sound the death knell of Alfred Hitchcock.

On the Caviar Front

TO the West, the great chimney stacks of Professor Monja Danischewsky's Synthetic Caviar Factory are belching over Ealing. a reaction which will come as no great surprise to those who have tried the Professor's caviar. Caviar-starved critics, who have become embittered and violent because of the continued lack of this essentially critical food, are already brightening noticeably and only three weeks ago one of them saw a film he thought he almost enjoyed until. of course, his colleagues were able to persuade him otherwise. Meanwhile, the Professor has been awarded one of the highest orders of merit of the Soviet Union, Marshal Stalin having been graciously pleased to grant him the title of Samovar, a title that makes the Professor quite a big pot and should suit him to a tea. Samovar Monja Danischewsky informs us that, with the title, also goes the Order of Molotov, which entitles the holder to say "No" to a producer.

A Deep Plot

SYDNEY BOX tells us that "Miranda," the new Gainsborough story about a mermaid, is not so much an eternal triangle as a fishes circle.

One of the Pest

A PLAGUE of caterpillars has invaded the Palace at Westhoughton, near Bolton, crowding the walls, the carpets and the operating box. Interviewed on the matter, Katie the Katerpillar stated: "We are asking Mr Ferguson, the manager, for our money back. We had been led to believe that the feature was 'How Green Was My Valley.' If Mr. Ferguson continues this sort of thing he may find he has lost the custom of many thousands of the caterpillar section of his audience. We caterpillars must stick together. Our motto is 'One for one and crawl for crawl.' Such news soon gets around, for even the cabbage stalk."

DEL GIUDICE, a strong advocate of prestige films, having read this ➤ replies in a letter exclusive to the "Kine." explaining his philosophy of film production. It is a challenging document in which he states his belief in

The Divorce of Production from the Sales Organisation

I SHOULD like to express my thanks for the most inspiring write-up under your column "Long Shots" in your edition of September 11. I am indeed very grateful to your paper, for generally the trade papers, for unknown reasons, are always very discourteous towards me. You are the only one who always has a kind or nice word of appreciation for my work. This does me a lot of good, for I do love this art, which emanates from the scores of British talents of which the world is now fully aware.

In friendliness, may I remark on a few words of your write-up " . . . and while he has made his mistakes and while he has been criticised. . . ." Now criticism doesn't worry me at all. On the contrary, if the criticism is honest it warns me, and it is good for keeping myself aware of what has to be avoided. But I should like to know the "mistakes" for the same reason.

A Great Record

I wish to remind you, and I wish that other people concerned with this business could be reminded, that I have been responsible for the production of 30 pictures, including films like "In Which We Serve," "This Happy Breed," "The Gentle Sex," "Blithe Spirit," "The Way Ahead," "The Way to the Stars," "Henry V," "Odd Man Out," "October Man," "School for Secrets," and the ones coming out: "Fame is the Spur," "Vice Versa" and "Hamlet."

The total cost of these 30 films was about six-and-a-half million pounds. Now you know, and everybody knows, that for only two films somebody else spent two-and-a-half million pounds. You know that most of the 30 films for which I have been responsible have brought prestige to the British film art and, as you say, " . . . the entire industry may well be proud."

The acquired independence of mine and the purpose of my new efforts under the banner of my company, Pilgrim Pictures, will allow British film makers to go on producing films of the same kind. This will only be possible by following what I should call my slogan—"The Divorce of Production from Sales." Nearly all my films have been made against the advice of the sales people.

The Sweat and Toil

I see in a recent magazine that somebody else gets the credit for promoting many of my films, especially "In Which We Serve," "Henry V" and "Hamlet." One day will be known the sweat and toil I had to go through to have these films realised by the geniuses who I understand, and brought to the screen. Now from the paid or solicited publicity somebody else is getting the merit. But I don't care about it, because the few in the world who know about this business know also to whom the credit is due. And that is more important than any publicity whatsoever.

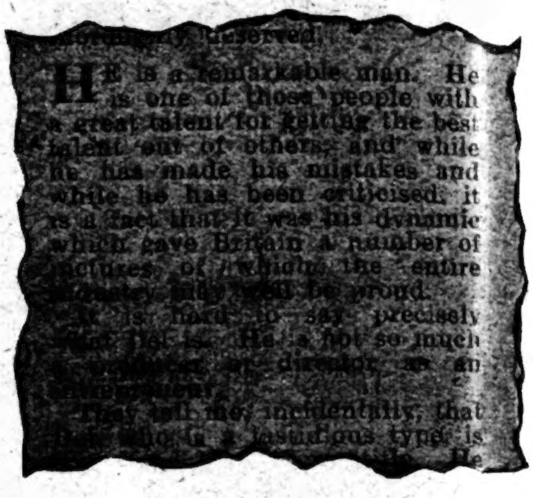
But your word "mistakes" still rings in my ears and perturbs my mind. I should like somebody to point out to me what are these "mistakes," for I shall be willing to avoid them in future . . . if they are real ones.

I have been told that I have been the most expensive "Administrator," as I really will call myself, in this art, but compare this amount of two-and-a-half million pounds for two films and the amount of not more than six-and-a-half million pounds for 31 films for which I have been responsible since the inception of Two Cities, and compare the amount of prestige which has been given to this art from the majority of the films for which I have been responsible, and tell me if there is still anyone who will dare to say that I have been extravagant!

Critics Were Wrong

But here is *pour la bonne bouche*—the classic example of the rightfulness of my claim that production has to be divorced from sales. Bernard Miles can bear witness to all the accusation and vituperation I had from the merchants when I was responsible for a film entitled "Tawny Pipit." That film was not exploited in the way I think fit for the best exploitation of the British art. I was blamed and reblamed for having fostered it. I was told by the merchants that the film could never be a success also because of its title . . . and now just to-day, when the technicians at Denham have given me the honour of a most spontaneous and moving demonstration of affection and appreciation in presenting me with a most flattering and magnificent gift, I have the remarkable news (which will be very disturbing for the merchants) that the American public is pronouncing this name "Tawny Pipit" with admiration and enthusiasm, and this remarkable achievement has been acclaimed as one of the best films ever sent from England.

LONG SHOTS



[illegible] deserved.

HE is a remarkable man. He is one of those people with a great talent for getting the best talent out of others, and while he has made his mistakes and while he has been criticised, it is a fact that it was his dynamic which gave Britain a number of pictures of which the entire industry may well be proud.

It is hard to say precisely what Del is. He [illegible] not so much [illegible] director as an [illegible].

They tell me, incidentally, that [illegible] who is a fastidious type, is [illegible] He

Their daily papers are acclaiming this production, which was thrown into the basket for foreign consumption, because the merchants would not dare to show this film before. Why has this film just been shown this week? I don't know. But I feel that somebody hoped that the critics in America would share the opinion of the sales people in England.

Turning the Tables

It is with joy that I think that the sales people connected with this film will to-day have a kind of embarrassment in reading the American Press. One paper says that the 8,000,000 inhabitants of New York ought to see the film. *Variety*, in commenting on "The Lamp Still Burns," under the column of Frank Scully, who by chance saw it, says that "the film ought to be submitted for the Academy Award" but America has not yet seen it! "The Way Ahead" was given to a circuit which practically slayed it, because, in my opinion, which I have always and repeatedly explained, to the sales people, our films are no good for general audiences.

Our films—the kind of films for which I have been responsible and will be responsible—must be shown in a specialised way. Everybody knows that "The Best Years of Our Lives"—a remarkable achievement by the American studios—has given more money in a few theatres than any circuit could ever have grossed. All our films like "Henry V," for the exploitation of which I was personally responsible in America, ought to be presented in the same way, for they are a great credit to the British film art, but they are not the ordinary and stereotyped entertainment which is made for the sake of the merchants' pockets.

The Question of Art

It is my firm opinion that this art is at a turning point. It is in a revolutionary state, in view of the changing moods and greater purposes of life through which humanity is maturing from all these trials of wars and new achievements for the greater welfare and better understanding between peoples. We are responsible for it in respect of film making, and the future lies not in the great chains of theatres and great merchants' interests, but it lies with the great brains like our "talents" who are the interpreters of the facts of life and taste which is the foundation of what is called "art." And art is, indeed, above any monetary and material interest. And this is the moment for Britain, for this country possesses large scores of talents capable of expressing art.

M.P. at S. Wales C.E.A. Function on Direction of Labour

ASSURANCE TO KINEMA WORKERS

PROPOSING the toast of the film Trade at a South Wales C.E.A. branch luncheon in Cardiff on Tuesday, Mr. Ness Edwards, M.P., Parliamentary Secretary to the Minister of Labour, said that he had to look for labour which could be put in more essential jobs.

They could do with 130,000 more women in textiles alone. It might well be that he would have to cast envious eyes on some kinema employees, he said, but he could give them this assurance.

The nation was entitled to recreation and it was recognised that films provided recreation for a larger section of the country than any other entertainment.

Therefore, they would not want to do anything in the way of taking away the men or women that would make it difficult for the film Trade to provide that recreation.

Still, he continued, they must not say that all engaged in the Industry were indispensable. Operators and managers were essential, but that could not be said of usherettes.

Replying, B. T. Davis, C.E.A. president, said that various Chancellors had not looked in vain to the Industry for support in the past. Now it might well be they would have to ask the present Chancellor to help them to make good the losses they were sustaining and would sustain, by an adjustment of the Entertainment Tax.

The Meeting

Earlier, addressing members of the South Wales branch, Mr. Davis said that the Films Act would eventually sort itself out.

They might have worrying times to go through and they must not be too precipitate.

On Entertainment Tax, they had to proceed in stages, he said; the first was to get the incidence of the tax adjusted. They were appealing to members to send in their returns for 12 months up to September, and that was the only hope at the moment of getting an adjustment of prices to meet the extra expenses they would have to bear.

Adjustments in assessments were another important problem, because rates were going up. The solution, he thought, was to get together in areas and co-operate.

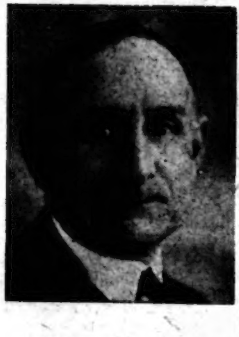
Concluding, the president said that the only safeguard was to base all their policy on the expectation that they could only expect an appreciative drop in their receipts next year, accompanied by a rise in expenses.

They had got to look to economies in about three or four big things in which they could economise.

The remainder of the time was taken up in the firing of questions at W. R. Fuller, general secretary, which were readily answered.

Corfield-Huth Set Up

John Corfield and Harold Huth, producers of "White Unicorn," which is now in the cutting stage, are to continue their partnership. The company will operate under the title of Burnham Productions.



C. ISAACS Chairman of S. Wales C.E.A.

A.T.O. Statement on Organist "Sackings"

THE Association of Theatre Organists met in committee on Tuesday to discuss the situation that has arisen following the dismissal of organists from the Odeon and Gaumont-British circuits.

A statement was issued saying that 36 organists had been dismissed, but it was decided that as the Association is a purely cultural and non-political body, it would best aid its members by merely putting the facts on record.

Last year, according to the A.T.O., there were about 257 professional kinema organists attached to the main circuits. The figures were roughly: Associated British, 96; G.B., 60; Odeon, 36; Granada, 18; Independent, 57.

Granada made substantial cuts in the list of their organists a few months ago.

The A.T.O. comments: "It is difficult to understand this policy of wielding the axe when the Industry is faced with a threatened shortage of American films."

CHAIN STORE CLOSES BOLTON KINEMA

Embassy Kinema, Bolton, has been acquired by a Liverpool chain store firm and is to close as a place of entertainment. The Embassy was the first specially built kinema in Bolton.

MATINEE TRADE THREAT

Fuel Economy Move

The Preston Gas and Electricity Economy Committee has sent a recommendation to the Ministry of Fuel and Power this week that kinemas be closed down during the afternoons because matinée performances clash with the peak power load.

Official comment in London was that such a suggestion is not expected to be adopted. The economy committee is similar to the wartime waste-paper committees and is not allied with the Regional Board power and fuel administration system.

The Ministry would be more likely to take such a drastic action if it came from a Regional Board—on which kinemas themselves are represented.

Hollywood Eyes on Australia

Hollywood may step into the Australian production market. Reports from KINE. correspondents on the spot indicated this week that, with the Rank expansion programme for the Dominion cut short by the inclusion of Australian product under the Dalton duty, U.S. companies are contemplating using money earned in the Dominion for production purposes.

Already, Australia has "frozen" money earned by U.S. companies.

NOTTS N.A.T.K.E. REJECTS ORDER TO SUSPEND SECRETARY

Sequel to Dispute With C.E.A. over S.O.

A JOINT meeting of the kinema and theatre sections of the Nottingham branch of N.A.K.T.E. "rejected," without dissension, the decision of the national executive to suspend C. B. Kirk from the secretaryship of the kinema section of the Nottingham branch and from his attendance at the Executive Council for an unspecified period.

The decision to suspend Mr. Kirk was made known to the members at the meeting, held at Nottingham on Sunday, and many spoke with much feeling against the action of headquarters.

E. Sedgwick, president of the kinema section, explained that the executive decision followed branch criticisms of Tom O'Brien (national secretary and M.P. for West Nottingham) on the question of Sunday kinemas in Nottingham.

Mr. Kirk was present at the meeting as an ordinary member, and under the union's constitution Mr. Sedgwick, as president, becomes acting secretary.

Among statements in the lengthy correspondence were: The C.E.A. had informed N.A.T.K.E. headquarters that "what happened at Nottingham in connection with the Sunday-opening poll was a deliberate breach of the national agreement between the two bodies," and they asked the union to take the necessary disciplinary action.

The C.E.A. further informed the union that in future they would not be prepared to meet any deputation of which Mr. Kirk formed a part.

Mr. Kirk had been asked during last month to resign his office of branch secretary by Jack Smith (general president of the union), who wrote: "Your services are incompatible with your pledge of loyalty when you became a member of the N.E.C."

Following this, the Nottingham branch committee informed union headquarters that Mr. Kirk had on no occasion acted without instructions from the branch.

The meeting decided to inform all branch secretaries in the Midland district and the Nottingham Trades Council of the branch's decision.

O'BRIEN'S 25 YEARS AS N.A.T.K.E. OFFICIAL

THE National Association of Theatrical and Kine Employees is starting a testimonial fund for its general secretary, Tom O'Brien, M.P., who this autumn completes 25 years of continuous service as a full-time officer of the union.

O'Brien (writes a KINE. reporter) is still on the bright side of 50, and his length of service with N.A.T.K.E. is believed to be a record for a man of his age in the entire trade union movement.

He joined the union in 1918 and soon became branch secretary of the Llanelly branch. Four years later he became full-time organiser for South Wales and the West of England.

It was in 1925 that O'Brien became national organiser, seven years later becoming the youngest general secretary of any national trade union in the country.

At that time the union's membership was below 2,000 and there were no agreements for kinema workers. The C.E.A. did not even recognise the union.

To-day—as a circular signed by Jack Smith, N.A.T.K.E. president, points out—there is a national agreement for all kinema, theatre and music-hall workers, standard agreements for the production end of the Industry, and a café agreement. An agreement with the renting offices is in advanced negotiation.

The outcome of Jack Smith's remarks is the creation of a Quarter of a Century Testimonial Fund to put the union's appreciation of the secretary's work into tangible form.

The closing date is the middle of November.

BASE FACTORY SITE IS LEVELLED

Initial work on the Norwich film base factory has started. A company for this purpose was set up recently by Courtaulds—the vast textile firm—and the Belgium stock company of Gevaert. R. G. Carter, the contractor, has started to level out the site, first stage in the building project, the cost of which has been estimated at a minimum of £150,000.

The C.E.A.—"owing to present conditions"—has had to decline an invitation from the National Federation of French Cinemas to send four delegates to the Cannes Film Festival.

S.C.M. MEETING—continued

C.M.A Delaying Action Over Fusion Discussed

ESSENTIAL THAT FIGURES ARE QUOTED

formally registered and recognised by the C.E.A. as a trade union.

The meeting then debated the refusal of the C.M.A. to quote membership figures before joint amalgamation talks.

R. G. Honeyman said that he had spent some time trying to find if there was one paid-up C.M.A. member in Scotland. He was convinced that there was no paid-up member—although he could make no check on the Glasgow area.

Sam Butchart estimated C.M.A. membership at 30.

Henry Kerr thought that the C.M.A. was deliberately delaying talks in the hope that it would gain affiliation to the T.U.C.

Butchart wanted authority to write to Harry Brett, of the C.M.A., saying that it was essential that figures were quoted. This may force the C.M.A.'s hand at its national council meeting on September 28.

This authority was granted.

Taxation Question

There was a detailed report on negotiations between the Society and the Inspector of Taxes for Income Tax allowances for evening dress.

Henry Kerr pointed out that although little ground had been gained on a national level, the tax office had indicated in a letter that all evening wear allowances could be granted—given adequate proof—by area tax inspectors.

Sam Butchart, national secretary, read a 2,000-word report on the S.C.M. sub-committee debate on the Dalton duty. The committee said that in its opinion the *ad valorem* duty was in fact an Income Tax at the rate of 15s. in the £1.

Butchart reminded members that they had supported the C.E.A. action in an official letter on August 13. He said that the latest position was that the British Government was prepared to listen to any reasonable proposals for amending the Dalton system of film dollar saving.

A. J. Sadler complimented the general secretary on his report. He felt that it was important that all managers should show their support for the C.E.A. in the action it had taken.

P.R.O. Appointment

The meeting then appointed H. Kerr as public relations officer to work under the national secretary.

Butchart referred to the S.C.M. inquiries to find out the position of managers under the new Ministry of Labour control of employment Order.

He had received a letter from the private secretary to the Minister, in which it was said:—

"Mr. Isaacs asks me to explain that whilst the new Control of Engagements Order has not yet been made, it is probable that employment in a managerial capacity, which is excepted from the provisions of the existing Control of Employment Order, will continue to be excepted under the proposed new Order. In this case, kinema managers will be at liberty to change from one job to another in a similar capacity without reference to a local officer of this Ministry, and accordingly no question of directing them to other employment will arise."

Butchart described the letter as excellent. "We have won our battle," he added.

The executive has sent Henry Kerr and Sam Butchart to the Isle of Man to try to force exhibitors there to accept the National Arbitration Order of 1940. The Isle of Man, having its own legislation, does not come under M. of I. authority.

Recruitment Drive

Next, the executive debated a proposal to make a recruitment drive in Northern Ireland.

H. Kerr said that the Society had as great a duty to unregistered members in N. Ireland as it had to registered members in the Isle of Man.

Leslie Holderness, chairman, said the S.C.M. had to spend money going to the Isle of Man because it has members to protect. By going to N. Ireland the S.C.M. would bring in further subscriptions.

It was decided that H. Kerr should visit this area.

Before the lunch break members discussed a letter from the H. D. Moorehouse circuit, in which it was said that the company was dissatisfied that some S.C.M. members refused to wear evening dress. The executive decided to support the complaint—and admitted that it wholly supported the case that managers should wear formal dress for evening performances.

After lunch, the members of the Executive approved the statement of accounts. Income was £1,646 14s. 6d. to date, and expenditure totalled £598 18s. 10d. The National Secretary had spent £150, printers' fees were £104, and furniture £141. Branches had received an allocation of £142.

Manageresses

Manageresses were given executive support. Members asked one of the leading circuits for a 5s. laundry allowance.

A. Baylis thought that such action "will put another nail in the coffin of the manageress." Already the female member had been given the same wage and working conditions as the man, and such an attitude would not help their case.

Leslie Holderness, chairman, said it was an excellent idea to form a badge of membership.

H. Kerr: I think this is a diabolical idea. We are a professional organisation. No doctor comes and knocks on your door wearing a badge. It is very undignified.

A. J. Sadler said it was a matter for the branches to discuss. Some members may like wearing a badge. He wanted a nation-wide vote on the issue.

There was an Executive split on the issue—the first of the day. There was a vote of 3-3 for the resolution that the matter goes to the branches and the Kerr amendment that it be rejected entirely. The chairman gave a casting vote in favour of the branches having the right to make a decision.

Lucille Ball, Charles Coburn and George Sanders in a scene from PERSONAL COLUMN, the Hunt Stromberg production for release through United Artists.

U.S. FILM FOR THE COMMAND SHOW

Ticket Application Should be Made Now

AN American feature film will be screened at the Second Royal Command Performance in aid of the Cinematograph Trade Benevolent Fund at the Odeon, Leicester Square, London, W., on November 25.

This decision was reaffirmed at a meeting of the Executive Committee of the Fund on Tuesday morning. The particular film is to be chosen by a committee, and it is hoped to announce its title shortly.

A number of American stars will be coming to England and will appear with British stars in the stage presentation.

Members of the Industry are reminded to make application for tickets for the Command Performance before September 30, as after that date sales to the public will commence.

C.E.A. Request for Exemption

The C.E.A. is to make application for managers and operators to be exempt from the new Control of Engagements Order.

T. E. Robinson, when the matter was debated by the General Council, said that this was not enough, and asked that boilermen and electricians be regarded as key employees.

This was agreed to and the application will go forward amended.

25 Miles to Nearest Kinema

Inhabitants of Inveraray, Argyllshire, have complained to Major Duncan M'Callum, M.P., about the lack of kinema facilities in the town. At present they have to travel 25 miles to Lochgilphead to see a show.

WOMAN FILM CRITIC DIES SUDDENLY

Helen Fletcher of "Sunday Graphic"

HELEN FLETCHER, for three years film critic of the *Sunday Graphic* and a regular contributor to *Time and Tide*, collapsed and died suddenly last Wednesday. A member of the Critics' Circle, she had attended a Press show as usual on Tuesday, and her colleagues were shocked on turning up to a show next day to learn that she was dead.

As a critic she was an example of what one might call the ultramodern school of film criticism (writes Connery Chappell). It would be foolish to pretend that she was popular with the commercial interests. She was not. Her work was outspoken and at times brutal, and a critic of the critic herself might say, perhaps with some justification, that she lacked a basic sympathy with her subject.

This she would have denied, as would admirers of her style, of which it must be said that there were not a few, and it is fair to record that her work showed a deep interest in the very advanced aspects of the film form. When considering the advanced film, her sincerity was obvious.

In private life she had been married and left two children.

Film to Help Police Fight Black Market

The film "Scotland Yard," in the Modern Age Series No. 7, is to be reissued at the request of the police as part of the drive against black market activities.

It will be shown first in London on September 29 and will then be released in the provinces.

In conjunction with the film, Scotland Yard has arranged for a display of photographs in kinema foyers showing what happens when a 999 telephone call is made to the information room.

N. WESTERN

SPEAKMAN'S GRIM WORDS ON RENTALS

Position Becoming Desperate as Film Shortage Looms Nearer

THE highlight of last week's North Western branch meeting—held at the pleasant Maghull home of its chairman, W. J. Speakman—was an analysis of the film rental situation.

"The outlook as far as the supply of films is concerned has become more grim," reported Mr. Speakman. He understood one West End theatre had secured two new films and after these would show "Gone With the Wind" and then take what it could get in the way of reissues.

"In a few weeks' time the shortage of product would be felt in many quarters," he said. "The American film Industry had many friends amongst independent exhibitors, and it was thought might devise some way of helping out those who had supported it so well in the past.

"At the moment the horizon is very black. Dare one hope that it is the darkest hour before dawn?" he added.

Suitable Films

AN exhibitor reported the difficulties at Birkenhead in finding films for Sunday performances satisfactory to the Chief Constable, who was acting in accordance with the instructions of the Watch Committee.

One film had been submitted by two kinemas and rejected. Submitted by a third, it was accepted.

This situation obviously created dissatisfaction, as nearly all the rejected films had been accepted for exhibition in other towns. Having regard to the latest decision on the film just referred to, a circuit representative said his company had previously wanted to show it, but was not permitted to do so. The question now arose whether his company's showing rights had been infringed by the Chief Constable.

R. H. GODFREY: The time is arriving when a certain amount of hardship will be suffered. Surely it cannot be claimed in Birkenhead that they are nearer angels than anywhere else in the country. We should name pictures which have been shown elsewhere (and also the towns) but have been rejected in Birkenhead as "unsuitable."

R. P. RUTHERFORD thought that a deputation should wait on the Watch Committee and request that their directions about suitable films should be amended.

It was also pointed out that films had to be actually booked before the titles could be advised to the Chief Constable. The Watch Committee did not appreciate what difficulties arose when approval was withheld.

Further discussion and consideration of this subject was postponed for a week.

Appeal Pending

THE meeting was informed that steps were being taken to appeal against the conviction of exhibitors in a certain town for having (it was alleged) admitted children not accompanied by parents or adult guardians, to shows at which "A" films had been shown.

The CHAIRMAN said endeavours were being made to get the C.E.A. interested in this particular case.

Branch Splits

COMMENT was made on the proposed split in the South Wales branch by the formation of a Swansea branch.

It was observed that when such splits occurred there was usually one party which could not pay its way and needed to be subsidised by headquarters in order to keep going.

That was what they wanted to avoid.

R. H. GODFREY recalled that some years ago there was a suggestion that North Wales exhibitors should detach themselves from the North Western branch. The situation was discussed and a solution found to the satisfaction of North Wales exhibitors by the formation of a North Wales Section (of the branch), which held its own periodical meetings. That procedure might solve the South Wales difficulty.

New 16-mm. Venture

J. R. SARONIE stated that Toc H was endeavouring to raise £400 in Prestatyn, Rhyl and district for the purchase of a 16-mm. mobile outfit.

It was feared by some exhibitors this equipment might occasionally become competitive with the commercial shows.

The CHAIRMAN said there was a possibility that any new kinematograph regulations would apply equally to 16-mm. and 35-mm. film as regards public safety, particularly exits and the prevention of panic.

R. P. RUTHERFORD: Action can now be taken to secure partial control of 16-mm. shows under the Public Health Acts.

Opening Hours

A HINT that Liverpool kinemas should seek permission to open at 1 p.m. received a chilly reception.

The CHAIRMAN remarked that, irrespective of licensing hours, it was possible, in the event of a shortage of fuel for heating purposes, kinemas would be asked not to open before 4 p.m.

Dividend Prospect

J. V. ROBINSON stated there would be a considerable sum to be returned to those exhibitors who had subscribed to the funds of the Birkenhead Sunday Kinemas Association.

The branch approved a motion recommending the General Council to consider holding next year's conference in the Isle of Man.

George Raft and Virginia Field as they appear in the Benedict Bogeano production CHRISTMAS EVE, shortly to be Trade shown by United Artists

Kinemas Strike on Festival Night

EUROPE'S fifth film festival this year started in Cannes, France, on Friday—and all the local kinemas went on strike. They put on a two-hour close-down in protest to the local authority for its refusal to give them a daily £30 indemnity as compensation for what they claimed would be a week of bad business.

A ball opened the celebrations in the Palais du Festival, built at a cost of £250,000 for this occasion.

British film producers decided some months ago to take no official part in the festival.

Scores of French film stars turned up for the opening, and over the week-end audiences saw a number of films made in Hollywood and as yet not released in France. Among them were "The Jolson Story," "Dumbo" and "Boomerang."

Portsmouth Favours Club Shows But Not Morning Matinees

ALTHOUGH approval has been given by Portsmouth City Council for kinema clubs to be run at four circuit houses in the city, they have rejected an application from the Queen's Kinema, Portsea, for permission to open on Saturday mornings for children's matinées.

The Watch Committee recommended that the application be granted, but Coun. R. Mack, in opposition, said that the programmes, even for kinema clubs, still fell short of the ideal requirements for children's education and recreation. In this case there was not even the safeguard of the supervision that existed in the children's clubs.

Coun. F. J. Spickernell said that if they allowed this kinema to open at 9.30 a.m. on Saturdays, not for educational work but for ordinary business purposes, they would have similar applications from every other kinema which had not got a film club.

Sir Denis Daley said he wanted a great deal more information before he could vote for the recommendation. If the kinema was going to show its ordinary programmes, it would be undoing something which the kinema clubs were trying to do.

Coun. W. G. Edwards said that the argument had been put up from time to time that the kinema clubs were run for the benefit of the children. He had contended from the onset that this was merely the thin end of the wedge.

Ald. J. Davidson replied that the children of Portsea would be better in the kinema than roaming the streets.

The application, however, was refused by 28 votes to 17.

W. BOXER WILL MAKE FEATURES IN S. AFRICA

Offers Contracts to Key Personnel

WILLIAM BOXER, director of many South African kinemas, intends to start up feature production in the Union. Boxer, making a return visit to Britain to sign up personnel for his group of companies, says that feature production is no easy matter, but he plans to launch an initial programme in 12 to 18 months' time.

Studios are now being built by his group. He has a number of key technicians on his pay-roll, but is as yet undecided what to do for star and story material.

"In South Africa," he said to a KINE. reporter this week, "we have to cater for two audiences, split by language. We can only make a £67,000 film—a real quickie—unless we can get overseas distribution."

But Boxer's major interests are in his kinema holdings, which now compare well with the widespread influence of the Schlesinger circuit. Boxer—who is tied up with 20th-Fox and U.A. — controls Alexander Films and Empire Films. He handles the distribution of all British National product.

His companies produce a large number of advertising films, which are a regular feature in every South African kinema programme.

He has interests in the 16-mm. field which, he says, is growing very rapidly in the Union. There is a strict bar on all 16-mm. commercial shows operating in the vicinity of a 35-mm. house, but an hotel can put on free shows for its guests near a static kinema.

Sub-standard is being backed by extensive sales drives both by the Boxer and the Schlesinger groups. Clubs, schools and all types of institutions are being encouraged to book 16-mm. product.

Kinemas have Done Stage Some Good

Kinemas have done the stage some good by forcing an improvement in make-up, dress and presentation, according to Jevan Brandon-Thomas in a talk which he gave to the Manchester branch Society of Cinematurians on Friday. Brandon-Thomas, who is assisting Jack Hulbert in the supervision of the touring company of "Under the Counter," staged last week at the Palace, Manchester, filled the gap at short notice. C. S. MacGregor presided.

The kinemas were making the theatre more like real life, he continued, and audiences would not stand for nonsense which they accepted in years gone by. Whilst the kinema and the theatre were different forms of art, there was a great deal they could learn from each other.

Change of Number

The new telephone number of Metro-Goldwyn-Mayer Glasgow branch is Central 7296 and 7298.

1947's Great Showmans Success from RKO–of course

ROBERT and **RAYMOND HAKIM**
present

HENRY FONDA ■ BARBARA BEL GEDDES
VINCENT PRICE ■ ANN DVORAK
in

The Long Night

AN ANATOLE LITVAK PRODUCTION

Produced by... ROBERT and RAYMOND HAKIM and ANATOLE LITVAK
Directed by... ANATOLE LITVAK
Screen Play by... JOHN WEXLEY
Based on a Story by.... JAQUES VIOT

RELEASED BY
RKO
RADIO
PICTURES

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	SCALA	Tues., Sept. 30	10.30 a.m.
CARDIFF	OLYMPIA	Tues., Sept. 30	10.30 a.m.
GLASGOW	SAVOY	Tues., Sept. 30	10.30 a.m.
LEEDS	SCALA	Tues., Sept. 30	10.30 a.m.
LIVERPOOL	FORUM	Tues., Sept. 30	10.30 a.m.
MANCHESTER	GAUMONT	Tues., Sept. 30	10.30 a.m.
NEWCASTLE	PAVILION	Tues., Sept. 30	10.30 a.m.
NOTTINGHAM	ELITE	Wed., Oct. 1	10.30 a.m.
SHEFFIELD	GAUMONT	Wed., Oct. 1	10.30 a.m.

C.E.A. DELEGATES REPORT ON BRUSSELS CONGRESS

Proposal for Setting Up International Association of Exhibitors

REMOVAL BY ALL GOVERNMENTS OF "LUXURY TAX" URGED

DURING the last few weeks international talks have been taking place between exhibitors from all over Europe designed to create a generally accepted code of practice. First of these sessions was held in Brussels from June 16-26 at which the C.E.A. was represented by vice-president Denis C. Walls, E. J. Hinge and G. Conway of Gaumont-British. A full report of what took place at this congress was issued this week, coupled with the opening in Cannes of another round-table talk by exhibitors. Britain will not attend the Cannes session, but the C.E.A. will receive a report of what takes place there.

Delegates to last week's C.E.A. General Council were presented with a four thousand-word document, prepared after several weeks of careful consideration, on the private International Congress of Cinema Management, held in Brussels this summer.

The congress made some pretty sweeping recommendations, but before its findings can become operative there will have to be a more detailed series of international meetings after each association has given its support to the congress proposals (writes a KINE. man).

Delegates' Recommendations

Briefly, the managers and proprietors—representing most of the European kinema associations—reported that:—

A permanent International Association of Exhibitors and Proprietors should be set up.

Entertainment duty of a "luxury tax" nature should be lifted by all Governments from kinema performances now that the kinema has become, side by side with industry and trade, an essential part of international life.

Renters should co-operate with exhibitors to stamp out all "parasitic performances" given by any type of organisation—educational or otherwise—which do not have to comply with all the regulations and duties of the commercial exhibitor.

Every exhibitor taking pictures on second or later run must be given the opportunity of flat rate rentals.

No new kinema must be allowed to open up by any Government or local authority unless agreement has first been reached with the national kinema association.

Renters must join with kinema men to protect them from 16-mm. expansion. No new 16-mm. static houses must open up within three miles of existing 35-mm. kinemas. mobile 16-mm. units must be kept out of the three-mile radius, and 35-mm. men must have a 12-month bar on all films before they are released on sub-standard film.

The Independent

A careful analysis of the report indicates that the greatest backing for these moves comes from the independent owner. There would appear to be a genuine fear among the little men of the international exhibiting world that modern trends in film business economy will eventually run them out of business.

In particular is this fear of the expanding 16-mm. show a fear which can be more readily understood when it is realised that in Belgium alone—a country with some 1,000 kinemas—there are now 400 regular 16-mm. operators. And the Belgian exhibitor is very much the independent man—faced only by one major circuit of 30 houses.

The document reflects a widespread fear of increased competition. Hence the desire to control the building of new kinema property through the exhibitor association of each country, the desire to assure the second-run man of flat-rate rentals, and the detailed criticism of the unfair advantages claimed by the club, church and society show.

But the congress, apparently, has done more than place on record a plea for the little man. It has set out for the benefit of all a concise record of the current problems of kinema operation in Europe. Generally, it paints a picture of the European proprietor's fight against increasing rentals.

Booking Terms

Before the war most bookings were on a flat rate, percentages operating only in the large cities. To-day, renters insist on percentages and in many cases ask a guaranteed payment of about £300 for quite moderate situations. Belgian exhibitors went on record as saying that German companies gave them better terms for important feature films during the war years, asking only 30 and 35 per cent.

Dutch exhibitors described how they resisted U.S. renter pressure through their own C.E.A. and, with the help of the independent renters, obtained a maximum rental and minimum rental of 32½ and 17½ per cent.

The congress found it difficult to explain in terms of pound sterling how much Europe's kinemas were paying out as staff expenses. Generally, it would appear, the wage scale is from £3 15s. to £6 5s. a week, with some usherettes receiving about fifteenpence an hour while others rely only on gratuities.

Audiences pay about the same as British kinemagoers for their entertainment. Brussels kinemas charge between 1s. 3d. and 3s. 6d. for admission—and smoking is not allowed.

This was the background to the talks.

During the various sessions—and these private meetings lasted for two weeks—the film men made a number of "policy" decisions.

For example, they gave careful study to the status of the theatre manager. They agreed that in many cases kinemas are being staffed by undesirable men, men who have not the character, the education or the personality to represent the shop window of the Industry. So they called for an international system of certification—a "school certificate"—for kinema managers.

Censorship Field

The delegates looked at the recurring problems of film censorship. They agreed that in countries where censorship of films was done by a Government department, then film men should be appointed to censorship committees and given voting power.

But of more importance, they agreed that kinema owners should exercise their own censorship of material which goes on the screen. It was decided that, because some producers still make pictures of "evil attraction," then exhibitors agree not to screen films "whose theme, interpretation or dialogue is of a type tending to create in the human mind ideas contrary to their duty to their neighbour or society."

Child performances came under discussion, and delegates agreed—with C.E.A. man, E. J. Hinge, voting against—that these shows should be free of charge, with renters giving the films for the occasion.

This, it was argued, would be a valuable service to the community.

That, some may argue, is a wild idea. There are many rather far-fetched ideas documented in this draft. But they are ideas: and it is this international collaboration on ideas which, in good times, will help to strengthen the well-being and influence of the Industry as a whole

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Justices Could Not Agree—on Clubs

Wallasey Licensing Justices last week adjourned an application for permission for children's performances on Saturday mornings at the Picture House, Liscard Road.

Announcing the decision, the presiding magistrate said there was a difference of opinion among the justices present, and the application would be adjourned until there was a more representative Bench.

Sonia Dresdel and Carol Raye in a scene from the Edward Dryhurst production, WHILE I LIVE, directed by John Harlow. 20th Century-Fox has the world distribution rights of this film

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SILVERSTONE HAS "FREEZE" HOPES

"Our British Market on the Decline"

BELIEF that the British Government is willing to "enter into another arrangement" on the film tax, and that the final settlement will involve freezing of funds, was voiced by Murray Silverstone, president of 20th Century-Fox International, who had just returned from England.

Silverstone warned, however, that despite any future agreement the American Industry will not get the same amount of dollars from its English market, and that the quality of American pictures will be affected by the situation.

"The boom period is over; as dead as King Tut," Silverstone asserted. "The happy hunting days are over."

MANCHESTER B.K.S. PLANS SEASON

Manchester Section B.K.S. will start its programme of lectures on October 7, when A. E. [illegible]mor. F.R.P.S., will give an address on "The Manufacture of Motion Picture Film."

Subsequent lectures are: November 4, "Arc Lamp Conversion Equipment," by J. C. Milne, A.M.I.E.E., M.Amer.I.E.E.; December 2, "The Application of Electronic Methods to Non-electrical Industries," T. Briggs; January 6, "The Use of Light in Stage Presentation," P. Corry; February 3, "Optical Equipment for Projection," A. Howard A[illegible]tis. M.B.K.S.; March 2, "Light Production from the Carbon Arc." H. P. Woods, B.Sc., A.Inst.P., M.B.K.S.; April 6, "Projection Equipment," R. Robertson, B.Sc., A.M.I.E.E.; May 4, "Planning the Projection Room," C. H. B[illegible]ll. O.B.E., M.B.K.S.

The meetings will be held in the theatre of the Manchester Geographical Society, 16, St. Mary's Parsonage, at 10.30 a.m.

K.R.S. Alarmed by Possible Kinema Close-Down to Cut Exhibitors' Credit

FEARS OF TWO TO THREE MILLION POUNDS LOSS IN EMERGENCY

RENTERS met in council last week, decided that they were in no position to hold a full dress crisis talk on the Dalton duty, and criticised the Trade Press for spurring the K.R.S. to take some action.

Then the council found itself talking crisis side-issues, and made two big decisions which will affect the whole industry:

As from November 1 no exhibitor will be allowed to run his credit beyond the specified contract margin of seven days. Members, alarmed by the possible widespread kinema close-down in six months' time, agreed that the rapidly expanding tendency for independents to hold up payment may lose them between two and three million pounds.

General Secretary Frank Hill was instructed to speed up national agreement talks with the N.A.T.K.E., completing a deal if possible by October 1. The move was made because Wardour Street is faced with a number of staff resignations as a result of the Dalton duty panic talk, coupled with a fear of the Ministry of Labour's new powers of direction.

Renters were describing their trading position as one of the worst periods on record, with both exhibitors and sales departments complaining of bad returns as a direct result of the summer heat-wave.

U.S. members were talking in terms of bringing in every available penny profit for boosting returns to Hollywood

Baker's Offer

chairman, R. P. Baker, opened the debate by saying that, contrary to certain reports, the K.R.S. had not refused to take an active interest in the Dalton duty controversy. He had (*and this was reported in the* Kine. *on August* 14) contacted both the Customs and Fay Allport, representative here of the M.P.A. of America, and given his assurance that the K.R.S. would help in whatever way possible when it was called on to do so.

Said one American member: "We can't do anything at the moment, despite the way the Trade Press take it upon themselves to tell the whole industry what to do at times. Trade Press editors should realise that the whole matter is being discussed at a high level." He was annoyed by the critical attitude adopted towards the K.R.S.

With that the council decided that no crisis action could be taken, and began to discuss other items on the agenda.

Credit Laxity

It was Frank Hill who introduced the first problem.

He reported that there had been a meeting of the Credit Committee, which was worried about this position.

The normal contract called for payment by exhibitors within seven days of the last play date. There was now considerable laxity, some kinemas running up credit of five or six weeks. If these companies were put on the restricted credit list, sales managers complained to account departments that they found it difficult to push product. Exhibitors themselves often complained that invoices were arriving from renters fourteen days late.

Hill said that the committee wanted the K.R.S. council to clear up the whole position.

R. P. Baker: "This is a hardy annual. We have done a full circle and have come back to where we were last time."

A U.S. renter pointed out that the position was not improving since the Dalton duty crisis, with many exhibitors becoming even further behind in payment. The renters stood to lose between two and three million pounds over a six-week period if a crash came, and independents, closing down, were unable to pay past accounts.

The Chairman agreed that they were entitled to prompt payment, as the whole of the exhibitors' business was on a cash basis.

Another American: "I deplore one thing: we always come across a major thing like this at a bad time. Many exhibitors don't know if they will be able to stay in business, and have gone through the worst season for returns for at least six or seven years."

Another U.S. representative: "American companies are in a very bad position, because now we could do with every dollar we could send over."

The previous speaker then pressed for a date when a tightening up campaign comes into operation. It was fixed for November 1.

The council decided that it must act unanimously, so that no sales department can be in any way handicapped by the decision. Circuits—previously given special monthly term consent—will not come under the new plan.

Details are to be worked out by company secretaries. It is suggested that exhibitors be instructed to forward a cheque with their returns, instead of awaiting the formality of an invoice.

Staff Desertion

Crisis talk started again when Frank Hill reported on his negotiations with N.A.T.K.E. for a national agreement. Meetings—and all-day sessions have been fixed for this week—have completed the conditions schedule, and are now on the delicate wages clauses.

One member said that his staff was leaving in considerable numbers, and he believed this was experienced by other companies.

The reason, he said, was that the Dalton duty had started a wave of panic talk, and staff felt that the whole industry may collapse. Further, staff was worried by their possible implication in the direction of labour Order.

He wanted the N.A.T.K.E. agreement rushed ahead and finalised as soon as possible, so that staff would have a worthwhile agreement to influence them to stay in their present occupation.

This remark was given general approval.

Frank Hill said that he would press on with the talks as fast as possible, and endeavour to complete the document by October 1.

FILM SOCIETIES AS THREAT TO EXHIBITORS

"Privileges" Attacked by Renters

FILM societies were the target for a slashing attack by the K.R.S. Council last week which, accusing member of the movement of being the ringleaders of the current nation-wide attacks on the film industry, decided to call a meeting with the C.E.A. to thrash out the whole position of these societies.

Members said that film societies, which paid little for film hire, were so much on the increase that they were creating a very great threat to exhibitor interests.

Growth of Movement

One member asked general secretary Frank Hill how large the movement was to-day.

He was unable to give a specific reply except that it was "considerable." Films were booked through the British Film Institute, he said.

The meeting then had a long debate on the merits and demerits of film culture—in which culture got the worse of the argument.

It was said by a member that society members were the type of people who never go to a normal kinema show. The industry would never persuade them to adopt a regular kinema-going habit by letting them have old films to see, which were far from representative of the modern type of film product.

The "Arty" Type

Another member said that the only type of film the societies booked was the "arty type." These people did absolutely no good to the industry.

No one had anything to say in favour of the movement. At its best, they thought, it was unfair that groups of people should be given certain advantages that others cannot obtain.

The decision to talk over future action with the C.E.A. was taken unanimously.

The award-winning director-producing-team of THE LOST WEEK-END, Billy Wilder and Charles Brachett, third and fourth from the right, pay a flying visit to James E. Perkins, chief of Paramount here, on their way back from Berlin getting background for FOREIGN AFFAIRS. With them, second from the left, is C. C. Coleman, chief assistant to Billy Wilder

R. P. Baker Retires from K.R.S. Presidency—Members' Tributes

WARM tributes to Major R. P. Baker, of Ealing, on his retirement from its presidency were expressed at last week's Council meeting of the Kinematograph Renters' Society.

Jos. Friedman, of Columbia, said that this was the last Council meeting over which Major Baker would preside, and he wanted, on behalf of all members, to express sincere thanks and gratitude for the admirable way in which Major Baker had presided over the Society.

He moved that an expression of the members' thanks be recorded in the Society's minutes, and he stressed the time Major Baker had given so ungrudgingly to K.R.S. affairs through a period of nearly five years.

A letter, written by Sam Eckman, Jun., of M-G-M, before he went on a Continental tour, was also read.

In the 20 years during which he had been a member of the Council, Mr. Eckman said, there had been many presidents, but with the utmost respect to all of them, Major Baker had established a unique record.

"I am not alluding to the obvious fact that he has served for a longer period than any of his predecessors," wrote Mr. Eckman, "but to the more important fact that no one has conducted the affairs of the K.R.S. with greater dignity, as much fairness, and such impartiality. He has enhanced the reputation of the K.R.S. to such an extent that its record as a Society stands at a level never surpassed in its long history.

"I sincerely hope that we will continue to benefit from Major Baker's sterling attributes at future Council meetings."

BRITISH PRODUCTION PROGRESS CHART

A "Kine." At-a-Glance Guide to What Goes On in the Studios

THIS week there are 26 feature films in production.

Studios are busy in the final cutting stage of 21 pictures before they are handed over to the renters. Final plans are now being made by the Arthur Rank Organisation for the winter programme, and the full company-by-company line-up of new subjects is expected by next week.

The Rank group has ten features in the making, with eight in preparation for handing over to G.F.D.

Sydney Box has 15 scripts ready for his winter programme at Shepherd's Bush and Islington.

London Films have nearly completed the important " Anna Karenina " after 18 weeks' work at Shepperton, and Paulette Goddard's " Ideal Husband " is being finally trimmed this week for British-Lion.

Carol Reed will start his first film for Sir Alexander Korda at Shepperton on October 1. It is " Lost Illusions."

British National started production again under Lou Jackson this week with " So Died a Rat." Paul Stein is directing this—the company's 57th film since September, 1939—now that A.B.P.C. has " My Brother Jonathan " on location.

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BUSHEY	" Daughter of Darkness " (from Twickenham)	24	Alliance (Paramount)	—	—
CARLTON HILL	" Fatal Night "	1	Mario Zampi's Anglo Films (—)	" Queen Mary " (Crusader : —)	" Gunman Escape " (Oct. 11). (Condor :—)
DENHAM	" Hamlet "	20	Two Cities (G.F.D.)	" Uncle Silas " (Two Cities : G.F.D.)	—
	" One Night With You "	5	Two Cities (G.F.D.)	" Vice-Versa " (Two Cities : G.F.D.) " So Evil My Love " (Hal Wallis : Paramount). " White Unicorn " (Corfield : G.F.D.)	—
EALING	" Saraband for Dead Lovers"	3	Ealing (G.F.D.)	" It Always Rains on Sunday " (Ealing : G.F.D.)	" Scott of the Antartic " (on location) (Ealing : G.F.D.) " Kind Heart and Coronet " script in preparation (Ealing : G.F.D.)
HIGHBURY	" To the Public Danger "	2	Rank second feature (G.F.D.)	" Colonel Bogey " (Rank second feature : G.F.D.)	—
ISLEWORTH	" Bonnie Prince Charlie " (with Shepperton).	—	—	Completion of " Mine Own Executioner (London Films : British-Lion).	" Bonnie Prince Charlie " to use stages as overflow from Shepperton.
ISLINGTON	" Miranda "	12	Gainsborough (G.F.D.)	" When Bough Breaks " (Gainsborough : G.F.D.)	—
MARYLEBONE	" Dick Barton "	3	Marylebone-Hammer Productions (Exclusive)	" What the Stars Foretell " (Faroe Productions : Exclusive)	" My Hands Are Clay " (Oct. 1) (Dublin Films Renter not set.)
M-G-M—BRITISH	" Idol of Paris "	9	Premier (20th-Fox)	" While I Live"(Dryhurst: 20th-Fox)	" Spring in Park Lane " (Wilco : British-Lion.) " First Rhapsody " (Sept 29) (Int national : Columbia)
BRITISH NATIONAL	" So Died a Rat "	1	British National (Pathe)	" My Brother Jonathan "(A.B.P.C.: Pathe)	—
	" My Brother Jonathan " (final location)	18	A.B.P.C. (Pathe)	—	—
NETTLEFOLD	" The First Gentleman "	10	Columbia (Columbia)	—	New Paul Temple (Second week No) (Butcher : Butcher)
PINEWOOD	" Oliver Twist "	12	Cineguild (G.F.D.)	" Woman in the Hall " (Wessex : G.F.D.).	" Blue Lagoon " (Individual: G.F.)
	" Red Shoes "	9	Archer (G.F.D.)	" Blanche Fury " (Cineguild: G.F.D.)	
	" Esther Waters " (on location)	7	Wessex (G.F.D.)	" End of the River " (Archers : G.G.D.)	
RIVERSIDE	" This Was a Woman	9	Hellman's Excelsior (20th-Fox)	—	—
SHEPHERD'S BUSH	" The Calendar " (on location).	3	Gainsborough (G.F.D.)	" Good Time Girl " (Gainsborough G.F.D.).	Nothing set of 14 scripts in read ness. But location work start this week in Venice for " Byron "
	" Easy Money "	1	Gainsborough (G.F.D.)	" Rescue " (Gainsborough : G.F.D.) " Snowbound " (Gainsborough : G.F.D.).	
SHEPPERTON	" Bonnie Prince Charlie "	6	London Films (British-Lion)	" Ideal Husband " (London Films : British-Lion).	" Lost Illusions " Oct. 1 (C. Reed, London Films, British-Lion).
	" Anna Karenina "	18	London Films (British-Lion)		
SOUTHALL	" Just William's Luck "	2	Alliance (United Artists)	—	—
	" No Orchids for Miss Blandish " (on location).	17	Alliance (Nothing set)	—	—
TWICKENHAM	" Daughter of Darkness " (on location).	24	Alliance (Paramount)	" Things Happen at Night " (Alliance : Not set).	—
	" The Brass Monkey "	3	Alliance (United Artists)	—	—
VIKING	" Flamingo "	1	Inspiration (Grand National)	—	—
WELWYN	" Bond Street "	9	World Screenplays (Pathe)	" Brighton Rock " (Charter : A.B.P.C.).	—
WINDSOR	" First Rhapsody "	4	International (Columbia)	—	—

BRITISH STUDIO NEWS

Accelerating Production • B.F.P.A. Move to Raise Status of Still Men • Coplan's Interests at Alliance • Oldway Studio Formed • Technicolor Snag Overcome • Art Director Resigns

IN general, judging by inquiries I have made, the top-line British producers are 100 per cent. behind the B.F.P.A. in its decision not to sacrifice quality for quantity. At this moment the output of British films needs stepping up as much as possible.

Michael Balcon, who was the first senior producer to whom I spoke, said that he was glad it had been decided to leave the matter of increasing output to individual producers.

In this way, studios could decide for themselves how best to step up quantity.

In the case of Ealing, whose importance as a studio is so much greater than the mere size of its output, I understand that Michael Balcon will try very hard to increase quantity from five pictures a year to six.

It is hard to realise that Ealing should only make an average of five films a year. Its product has been so successful and created so much talk that one feels as though a new Ealing picture is always around in the West End somewhere.

Sydney Box was the next man with whom I discussed the problem of increasing output. He was able to point out to me that as far as he is concerned, the problem really belongs to the past.

Gainsborough, before the Box régime, was geared up to make somewhere around six to eight films a year.

The present plans allow for 12 and there is a hint of an expansion to 14.

FROM the B.F.P.A. I have received a copy of a memo on still production which has resulted from meetings of a special committee formed to consider the whole subject of publicity stills and to analyse some of the suggestions made by publicists on A.C.T.

In general, the Committee feels that stills could be a lot better. It also emphasised that too often in the past there has been a casual attitude to the still cameraman on the set. Everybody who has ever visited a studio knows how sadly true that observation is.

In the past, I am afraid, the still cameraman has been figuratively kicked around and given no encouragement.

The B.F.P.A. Committee, which consisted of Ronald Neame, M. Danischewsky, Sir Henry French and M. Rubens, has recommended that the publicity cameraman should be an integral part of the making of a film and that the taking of stills should claim the serious attention of everyone concerned. It urges that steps be taken to increase the status and skill of the still cameraman.

It stresses the care that must be taken in picking stills men and the co-operation that must then be extended to them.

Players must be made to keep their contractual obligations where stills are concerned.

The document ends with an analysis of the responsibility for passing stills, and a plea for better equipment which will allow faster exposures.

Alliance's BRASS MONKEY unit was on board the "Mauretania" last week for some of the opening shots. In the picture: Basil Emmott, director of photography; Carroll Levis; Thornton Freeland, director; Carole Landis and Edward Underdown, who appear with Levis in the film

Most sensibly, the committee, which was a most expert one, turned down the idea that a definite amount of time should be allocated to still making in the shooting schedule. This would only increase the cleavage between stills and the rest of the picture crew. What is wanted is to bring the still man more into the inner circle, as it were.

The document has been sent to all people concerned in any way with the production of stills and to an outsider it seems to be an intelligent forward-reaching memo which is yet another sign of the scores of useful but unobtrusive functions which the B.F.P.A. is fulfilling.

PARLIAMENT starts work again next month and is heading for a busy session on the new Films Act. Studio men have lost no time in lining up their brief with Ben Levy and Joseph Reeves, two extreme left-wing Members pledged to support the A.C.T. case. With B.F.P.A. director-general Sir Henry French already having lectured M.P.s on film matters, my guess is that the Films Act will not pass by without a pretty crisp debate.

THE latest man to enter the production field with high hopes and sensible ambitions is our old Wardour Street sparring partner, David Coplan, the managing director of United Artists.

Coplan has always been a firm believer in British films, and it is no secret that, when a year or so ago he failed to persuade his American board to enter the British studio field, he determined to do so on his own initiative.

The result has been spectacular. He is already considerably linked with the production of "Brass Monkey," in which he is in partnership with Alfred Shipman. He is also just as closely concerned with the "Just William" film, which is now on the floor in the same studio group.

COPLAN, who has a shrewd knowledge of the showmanship angle in production, says that he had the highest hopes of the "Just William" series.

His aim will be to make two "William" pictures a year, built up from a stock company of players, any or all of whom might easily become stars as a result of the series value of the films concerned.

In "Brass Monkey," incidentally, Coplan thinks he has a real film discovery in a young woman who I am told is very well known to radio fans.

Her name is Avril Angers. She has a vast listening public as a female stooge to Carroll Levis in his weekly discovery programme.

On the screen, I am told, her comedy personality comes through extremely strongly and she may be a really big discovery.

* * *

FRED BELLAM, London Film Productions' art director, who was working on "Bonnie Prince Charlie," has resigned from the company.

* * *

WHEN TORQUAY authorities took an anti-studio attitude to the recent plan put up by Eddie Dryhurst and F. W. Baker, the enthusiasts turned their attention to Paignton. Baker is named this week as a director of Oldway Studios, a £1,000 private company. He tells me that Paignton welcomes him with open arms and that disused swimming baths will soon be a production plant with two stages (100 ft. by 54 ft. and 136 ft. by 30 ft.), plus a tank—once a swimming bath—of 48 ft. by 18 ft. Life should be one holiday.

* * *

FRIENDS Launder and Gilliat have overcome the Treasury ban on buying £3,000 worth of Technicolor monopack in Hollywood for location work on "Blue Lagoon" in the Fiji Isles. The J.A.R. Organisation has made a production switch and one of the four British colour cameras is available for immediate location. Jean Simmons will leave with the unit later this year.

* * *

BILLY WILDER was in Town this week. He hid bottles of Scotch in lampshades for "Lost Week-end." Wilder certainly handed out a line of pep talk on how to increase production.

Said he: "Films don't last for ever. They are an evening's entertainment for millions of people, and it's our job to turn out as many as possible, as economically as possible, in the shortest space of time."

Right. And does Wilder sacrifice quality in his 45-day schedules? Well, he directed "Double Indemnity," "Lost Week-end" and "Emperor Waltz."

* * *

MICKEY ANDERSON sets up quite a record this week. He's now been 12 years in the production business, is now first assistant director on "One Night With You," started as call boy on "The Improper Duchess," and has worked on 40 films since then.

* * *

DAVID LEAN seems to have returned to Pinewood with no small quota of that holiday vitality. He took his "Oliver Twist" unit through a hectic four-day schedule, eating sandwich lunches on the job, and last week chalked up completion of 20 set-ups on London street scenes.

* * *

SO HERBERT WILCOX has signed Tom Walls for a lead in "Spring in the Park." That brings back memories. It was Herbert who produced that wonderful series of Walls-Lynn farces, originally staged at the Aldwych, for British and Dominion. Remember "Rookery Nook" and "Cuckoo in the Nest?"

* * *

AND A passing shot: The Archers took "Red Shoes" on location in Covent Garden last week, plastering walls with ballet posters for the fictitious "Lermontov Company." The Opera House management was pestered all day for opening night tickets. And I wonder how many pseudo-intellectuals were saying of the equally fictitious "Heart of Fire" ballet: "But, my dear, don't you remember it? I saw it *years* before the war."

* * *

NEWS THIS week of the next Gainsborough film, "Lord Byron." Some 20 key personnel have arrived in Venice for preliminary location work. Studio work is, I hear, set for November 15—but the unit plans to return by mid-October.

This is the location line-up:

Producer, Aubrey Baring; director, David MacDonald; production manager, Anthony Nelson Keys; cameraman, Gordon Lang; camera operator, F. Bassill; first assistant camera operator, D. Adamson; second assistant camera operator, P. Young; first assistant director, Don Weeks; acting second assistant director, A. Bailey; continuity, Phyllis Ross; stills photographer, Norman Hargood; make-up, Bill Lodge; hairdressing, Dorothy Kitts; wardrobe, Mrs. Oakley; accountant, Mr. Thompson; carpenter, A. Bailey; stage-hands, W. Rodd and A. Hilling; properties, John Maddox.

The LION'S ROAR

ARS GRATIA ARTIS

Contributed each week by Leo of Metro-Goldwyn-Mayer.

ONE OF THE
FIRST THREE
OF ALL THE
"TALKIE"
YEARS

GREER GARSON,
RONALD COLMAN
and, on right,
SUSAN PETERS in
"RANDOM HARVEST"

The "Evening Standard" wrote as follows the other day:—

"HERE ARE THE FILMS WHICH HAVE BEEN TOP MONEY-MAKERS IN THE UNITED KINGDOM DURING THE PAST FEW YEARS ... 1—'GONE WITH THE WIND'; 2—'MRS. MINIVER'; 3—'RANDOM HARVEST.'"

Well, I knew that—and probably you did, too. But it makes interesting topical commentary on the fact that I am showing London exhibitors this week, and reviving on October 27, one of the big three, not only of "the past few years," but of all the years since sound came to the screen.

The other two will come to you—from Leo, of course—in the comparatively near future.

If you've been in the film business for as long as this old Lion, you may think you're entitled to be a bit cynical.

* * *

But you aren't, you know.

* * *

The cynics of this world are its failures.

* * *

They may make a temporary success by exploiting their cynicism. But it's a cheap and usually an evanescent success: the "phoney" success of one who is unable to build but only to pull down.

* * *

The reason I'm no cynic is because I get proof all the time of the real friendliness that exists between the people who make and distribute films, the people who show them, and the all-important people who see them.

* * *

Oh. I know there are plenty of "family quarrels" in the Industry, and plenty of attempts—so far singularly unsuccessful—to turn the public against film entertainment.

* * *

But the essential friendliness still remains.

* * *

Quite often an incident brings it out. For example, the other day I gave a special advance performance of "SONG OF LOVE."

* * *

As a result, an amazing number of letters came in from members of the ordinary public (completely unknown to me or any member of my staff)—letters like these:—

* * *

"My opinion is that 'Song of Love' should rank as the best picture of the year."

* * *

"I am a music-lover, and it appealed to me immensely. I should like to see more films of this type made."

* * *

"I think it's one of the best films I've seen, and, although I'm not very keen on 'highbrow' music, it's 100 p.c. entertainment (writer's underlining). I only hope the dollar shortage won't deprive us of seeing a lot more like this one."

* * *

"'Song of Love' is excellent. I should enjoy seeing it over and over. I think you could not possibly improve on it."

* * *

And here is an entirely unsolicited postcard from an exhibitor, which particularly interested me, and I think will you:—

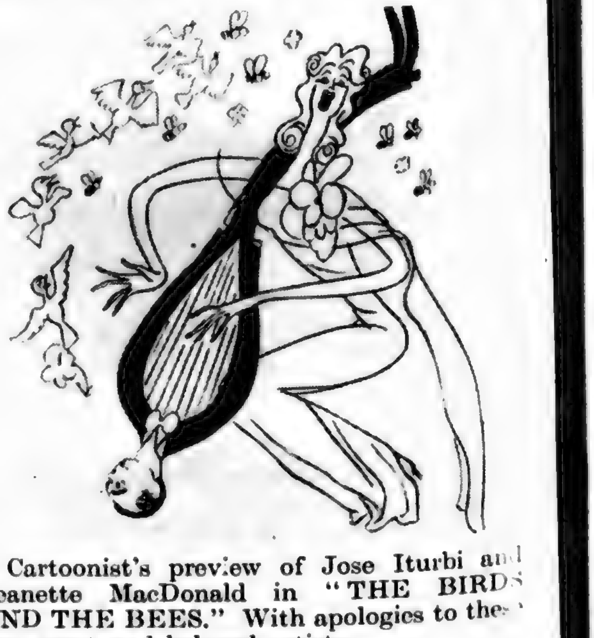
* * *

"I am an exhibitor with several medium cinemas situated in the Eastern Counties. I intended seeing 'SONG OF THE THIN MAN' at the Empire on Thursday night. But when I arrived was informed that the 'SONG OF LOVE' was being shown for the 8.15 performance, and was informed it was a musical feature starring Katharine Hepburn and Paul Henreid. I was tempted to spend my 6s. elsewhere, but decided to go in and see 'SONG OF LOVE.' I am no judge technically of music, but I sat and listened from the first foot of film to the end, and I consider the picture first-class entertainment, and I only wish there were more pictures of this type I could book for the audiences at my small cinemas."

(Signed) Sam Berne

* * *

Any of the above opinions, and hundreds of others, may be seen at the Empire by anyone who is interested.



Cartoonist's preview of Jose Iturbi and Jeanette MacDonald in "THE BIRDS AND THE BEES." With apologies to these two great and beloved artists.

— *Leo*

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blonde for a Day (Pathe)—U.S.	**65 min. (A)**	Hugh Beaumont, Kathryn Adams, Cy Kendall.	Vest-pocket comedy crime melodrama, the latest but no by means the best of the Michael Shayne detective series. Teamwork and story tame.	**Very, very moderate support (NC).**
Don Ricardo Returns (Pathe)—U.S.	**67 min. (U)**	Fred Coby, Isabelita, Paul Newland.	Stagey period Western set in early California. Acting amateurish and photography dark.	**Poor (CC).**
Gas House Kids (Pathe)—U.S.	**68 min. (A)**	Billy Halop, Teala Loring, Robert Lowery.	Low-life juvenile comedy melodrama. Story obvious, but young players in good form, action brisk, sentiment clean and thrills well-timed.	**Reliable support for the populars (CC).**
Ginger (Pathe)—U.S.	**63 min. (U)**	Frank Albertson, Barbara Reed, Johnny Calkins.	Sentimental canine comedy drama. Story obvious, but dog and small boy star clever, atmosphere congenial.	**Modest second (CC).**
Heartaches (Pathe)—U.S.	**68 min. (A)**	Sheila Ryan, Edward Norris, Chill Wills.	Cameo murder mystery melodrama set against a Hollywood background. Trimmings novel; crime plot slightly faded.	**Average second (NC).**
Long Night, The (RKO-Radio)—U.S.	**97 min. (A)**	Henry Fonda, Barbara Bel Geddes, Vincent Price.	Heavy triangle melodrama told in a long series of flashbacks. Acting and photography good, but story long-winded and vague.	**Pretentious "thick-ear" (NC).**
Murder at Malibu Beach (Pathe)—U.S.	**68 min. (A)**	Sidney Toler, Mantan Moreland, Victor Sen Young.	Thumbnail comedy crime melodrama, a new Charlie Chan. Story intriguing, teamwork good and thrills and laughs expertly timed.	**Reliable general "programmer" (C).**
Pride of the Bowery, The (Pathe)—U.S.	**62 min. (A)**	Leo Gorcey, Huntz Hall, Gale Robbins.	High-spirited Bowery Boys comedy melodrama, pugilistic and gangster background. Story amusing and action vigorous.	**Good series second (C).**
***Servant of the People (Pathe)—British**	**43 min. (U)**	John Haire, M.P.	Novel interest featurette dealing with English Parliamentary procedure. Treatment and presentation first rate.	**Very good quota fill-up (CC).**

Reissues

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cafe of Seven Sinners (Eros)—U.S.	**85 min. (A)**	Marlene Dietrich, John Wayne, Mischa Auer.	Romantic melodrama with a South Sea Island background. Reviewed under the title "Seven Sinners," in "Kine.," January 9, 1941.	**Good revival for the masses (NC).**
Caught in the Act (Renown)—U.S.	**60 min. (U)**	Henry Armetta, Iris Meredith, Robert Baldwin.	Domestic comedy drama, describing the predicament of an honest workman caught up with crooks. Reviewed in "Kine.," May 1, 1941.	**Acceptable second for the family (CC).**
Eagle Squadron (Eros)—U.S.	**109 min. (A)**	Robert Stack, Diana Barrymore, John Loder.	Air war thriller which pays tribute to famous American squadron. "Kine." review July 30, 1942.	**Good booking of its type (NC).**
Ex-Champ. (Eros)—U.S.	**73 min. (U)**	Victor McLaglen, Tom Brown, Nan Grey.	Pugilistic melodrama with sidelights on paternal love and filial ingratitude. Reviewed in "Kine." June 29, 1939 under the title "Golden Gloves."	**Safe popular booking (C).**
***Ghost of St. Michaels, The. (A.B.F.D.)—British**	**81 min. (A)**	Will Hay, Claude Hulbert, Charles Hawtrey.	Will Hay in another school farce with murder mystery and spy elements. Reviewed in "Kine." February 6, 1941.	**Good general revival (C).**
King of the Turf (A.B.F.D.)—U.S.	**89 min. (U)**	Adolphe Menjou, Roger Daniel, Dolores Costello.	Racing melodrama turning on the importance of breeding in animals and humans. "Kine." review, March 9, 1939.	**Mediocre revival for the unsophisticated (CC).**
Mad Doctor of Market Street, The (Eros)—U.S.	**60 min. (A)**	Lionel Atwill, Una Merkel, Nat Pendleton.	Romantic thriller developing a South Sea Island background. Reviewed in "Kine." April 23, 1942.	**Tabloid serial for the industrial masses (NC).**
***Secret Mission (Eros)—British**	**94 min. (U)**	Hugh Williams, James Mason, Carla Lehmann.	Spectacular war-time adventure comedy-melodrama. "Kine." review, September 17, 1942.	**Rousing thick-ear fare for the masses and family (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*** British Picture.**

Reviews for Showmen

By Josh Billings

THE LONG NIGHT

RKO-Radio. American (A). Directed by Anatole Litvak. Featuring Henry Fonda, Barbara Bel Geddes and Vincent Price. 8,724 feet. Release not fixed.

HEAVY triangle melodrama, told in a long series of flashbacks, slowly retracing the steps which finally led to a trusting young manual worker being wanted for murder. It is extremely well acted and cleverly photographed, but unhappily neither its principal players nor its cameraman succeeds in making its story or moral clear. A Hollywood version of a French success, it's frequently wide of the box-office mark. Pretentious "thick-ear."

Story.—Joe Adams, a factory hand, meets and falls in love with Jo Ann, a pretty orphan. Maximilian the Great, a cunning stage illusionist, is Joe's rival for Jo Ann, and his smooth approach fascinates her. Charlene, Maximilian's assistant, interests herself in Joe, but he continues to see and think the best of Jo Ann. There are, nevertheless, times when he doubts her, and breaking point comes when the artful Maximilian visits his room and goads him. He shoots Maximilian dead and then barricades himself in his garret. He determines to die rather than give himself up, but finally Jo Ann reaches him and persuades him to change his mind.

Acting.—Henry Fonda acts intelligently, but fails through no fault of his own to get completely under the skin and scalp of his part, as Joe. All the same, he wins sympathy.

REVIEWS—continued on page 20

REVIEWS*—*continued from page 19

Barbara Bel Geddes shows immense promise as Jo Ann, and Vincent Price is effective in a theatrical sort of way as Maximilian. The support is impeccable.

Production.—The film opens with Joe barricading himself in his room, following his shooting of Maximilian, and the rest is made up of flashbacks, punctuated with police gun fire. The interminable coming and going accounts for "The Long Night" and for the difficulty in interpreting its story's message, if any. Retrospective treatment can be overdone, and here's a clear instance.

Points of Appeal.—Thrilling opening and climax, slight feminine angle, impressive cast and intriguing title.

GAS HOUSE KIDS

Pathé. American (A). Directed by Sam Newfield. Featuring Billy Halop, Teala Loring and Robert Lowery. 6,209 *feet. Release not fixed.*

LOW-LIFE comedy melodrama illustrating the dizzy, but, nevertheless, effective measures taken by a bunch of down-town kids to safeguard the future of a war-scarred friend. Its salient situations and dialogue are a trifle stilted, but happily the youngsters are in good fettle. Their natural exuberance puts a much needed kick into its conventional roughstuff and serial-like climax. The staging is adequate. Reliable support for industrial halls and, in spite of its "A" certificate, juvenile audiences.

Story.—Eddie O'Brien, a handsome soldier, is badly crippled in the war. He feels he should break off his engagement to pretty Colleen Flanagan, but she remains loyal. They decide to buy a chicken farm, but are without the 5,000 dollars down payment. Pat, Colleen's young brother, hears, and he, Tony Albertini and the rest of the Gas House Kids think up ways and means of raising the wind. Their plans quickly get them in wrong with the police, but their lucky capture of a bunch of ruthless gangsters finally puts them in the clear and earns them a substantial reward. The reward money is nobly dedicated to the happiness of Eddie and Colleen.

Acting.—Billy Halop is a lively and natural Tony, Teala Loring makes an appealing Colleen and Robert Lowery registers as Eddie. There are no flies on the supporting youngsters, either.

Production.—The original "Dead End Kids" have been split up many times, and the Gas House Kids are an offshoot. They are not quite up to first eleven standard, but although the team has a tail, they manage to squeeze a fair number of laughs, tears and thrills out of the naïve and melodramatic plot. Artless hokum with a heart, it'll serve its purpose as a second.

Points of Appeal.—Versatile, hardworking juvenile team, brisk action, clean sentiment and rousing finale.

MURDER AT MALIBU BEACH

Pathe. American (A). Directed by Howard Bretherton. Featuring Sidney Toler, Mantan Moreland and Victor Sen Young. 6,151 *feet. Release not fixed.*

THUMBNAIL comedy crime melodrama, a live contribution to the popular Charlie Chan series. On this occasion it dispenses the time-honoured "who dunnit" formula on picturesque Malibu Beach, and the change of air and scene acts like a tonic on its star and audience, as well as its familiar plot. Strongly reinforced by series values, it's good mass, industrial and family hall fare. Reliable general "programmer."

Story.—Cole King, head man of a travelling theatrical company, takes his troupe to a house at Malibu Beach for rehearsals. The members are a mixed lot and, with few exceptions, have skeletons in their cupboards. Shortly after their arrival, two of the girls are strangled, and San Toy, a Chinese member of the company, contacts Charlie Chan, the famous detective. He accepts the case and is assisted by his second son, Jimmy, and coloured chauffeur, Birmingham. The mystery turns on the secret marriage of one of the players, but there are many other killings and near squeaks before Charlie finally grabs the culprit. The spectacular denouement is well endowed with suspense and surprise.

Acting.—Sidney Toler turns in another efficient portrayal as the inimitable Charlie Chan, Mantan Moreland and Victor Sen Young provide sound comedy relief as Birmingham and Jimmy, and Larry Blake, Rita Quigley, Anne Nagel and Helen Gerald do their stuff as the principal suspects.

Production.—The play unfolds smoothly and, apart from one character who speaks with a very phoney French accent, mixes its laughs, leg-show—most of the players are in bathing suits—and thrills with reasonable conviction. A friendly, attractively mounted shocker, it will more than earn its keep on the average double bill.

Points of Appeal.—Intriguing story, good performance by Sidney Toler, colourful settings, surprise climax, good title and series values.

SERVANT OF THE PEOPLE

Pathé. British (U). Directed by John O. Douglas. Featuring John Haire, M.P. 3,982 *feet. Release not fixed.*

NOVEL interest featurette, dealing with English Parliamentary procedure. The central character, a recently elected M.P. actually played by John Haire, Member for Wycombe, is seen as a "new boy," and his initiation and maiden speech are neatly incorporated into the absorbing narrative. Admittedly, there are one or two minor omissions, but generally speaking the film is a soundly constructed and intelligent job. Having found it both instructive and entertaining, we now eagerly await its obvious sequel, "How to get an M.P. out." Very good quota featurette.

Production.—We in this country are rightly proud of our Parliament and Parliamentary system, and here is a film which successfully combines the virtues of history, guide and etiquette book. John Haire, M.P. for Wycombe, plays the rôle of a newly elected Member of the House, while John Snagge, the B.B.C. commentator, clearly delivers crisp and informative commentary, written by W. J. Brown, another forthright M.P. The atmosphere and detail are equally authentic, and the editing and photography are first rate. Instructive and intriguing, it should be seen by all classes.

Points of Appeal.—Subject, treatment and full quota ticket.

HEARTACHES

Pathe. American (A). Directed by Basil Wrangell. Featuring Sheila Ryan, Edward Norris and Chill Wills. 6,198 *feet. Release not fixed.*

CAMEO murder mystery melodrama, set against a Hollywood background. Its central theme is conventional "who dunnit," but the studio asides have novelty values, and these, together with sound characterisation and up-to-the-minute technical presentation, help to restore its slightly weather-beaten framework and facade. It should amuse and thrill the industrial element and sticks. Average "second."

Story.—Vic Morton, a popular screen crooner, cannot sing a note, but only his "voice," Boagey Mann, his pretty press agent, Toni, and a few studio executives are aware of his secret. Suddenly he receives threatening letters, and Jimmy McDonald, Toni's reporter boy friend, gets to hear. He goes after the story, but two murders are committed and his own life is endangered before he hits the front page with a headline naming Boagey as the author of the crimes. His reward, true to tradition, is Toni.

Acting.—Sheila Ryan is an attractive and intelligent Toni, and Edward Norris is more than adequate as Jimmy, but Ken Farrell and Chill Wills fails to impress as Vic and Boagey. There's no fault to find with the supporting players.

Production.—The crime plot doesn't break fresh ground and neither are the incidental song numbers particularly well rendered, but the sidelights on the tricks of the film-making trade are both colourful and interesting and compensate in no small measure for the slackness of its drama. It should hold its own as a "second."

Points of Appeal.—Popularity of "whodunnit" and novel trimmings.

DON RICARDO RETURNS

Pathé. American (U). Directed by T. O. Morse. Featuring Fred Coby, Isabelita and Paul Newland. 6,076 *feet. Release not fixed.*

STAGEY period Western, set in early California. Its hammy plot is enacted by players who, with very few exceptions, speak an almost unintelligible broken English and, to make matters worse, the photography is even darker than the villain. What with the one and the other we had the greatest difficulty in knowing what it is all about. So will the crowd. Poor.

Story.—When Don Ricardo, a dashing young Spaniard, is reported lost at sea, his wicked cousin, Luera, moves into his palatial ranch and proceeds to beat up the peons. He also makes passes at Dorotea, Ricardo's fiancée. Needless to say, Don did not die, but before he attempts to win back his ranch he takes a few lessons in swordsmanship. Dorotea is his tutor and he proves to be a very apt pupil. In the end, Luera receives a technical knockout and Ricardo and Dorotea celebrate victory in the customary manner.

Acting.—Fred Coby, Isabelita and Anthony Warde hopelessly overact as Ricardo, Dorotea and Luera, and so do the rest.

Production.—An operetta without music, the film takes its barnstorming seriously, but its flourish and fervour are unlikely to be shared by the audience. We'll go further, it's too obscure and naïve even for the kids.

Points of Appeal.—"U" certificate.

BLONDE FOR A DAY

Pathe. American (A). Directed by Sam Newfield. Featuring Hugh Beaumont, Kathryn Adams and Cy. Kendall. 5,961 *feet. Release not fixed.*

VEST-POCKET comedy crime melodrama, the latest but by no means the best of the Michael Shayne detective series. The cast is adequate and the staging satisfactory, but its murder mystery plot is much too complicated. Slow—its unnecessary entanglements reduce its development to a snail's pace—but far from sure, it will bore more than it will thrill. Very, very moderate "support."

Story.—Michael Shayne, a private detective, learns that Tim Rourke, his reporter friend, has been beaten up by thugs. He rushes to Tim's aid and is accompanied by his knowing secretary, Phyllis. Tim had been attacking the local police chief in his paper for not solving a series of murders, but strangely enough his editor, Walter Bronson, had given him little support. This sets Michael thinking, but while he meditates other killings take place. Yet, in spite of the setbacks, he finally gets the culprit, a glamorous but inhibited young woman with a very obscure motive.

Acting.—Hugh Beaumont is not bad as Michael Shayne, and Kathryn Adams has her moments as Phyllis, but the rest are a job lot.

Production.—The film, lightly cast in the "Thin Man" mould, contains far more talk than clear-cut action, and this is fatal to a thriller. It's a job to know who's who, and what's what. We'll leave it at that. Incidentally, its strongest selling line is its series values.

Points of Appeal.—Handy footage and series label.

REVIEWS—continued on page 21

***REVIEWS**—continued from page 20*

GINGER

Pathe. American (U). Directed by Oliver Drake. Featuring Frank Albertson, Barbara Reed and Johnny Calkins. 5,760 feet. Release not fixed.

SENTIMENTAL canine comedy drama, leisurely tabulating the trials and tribulations of a small orphaned boy and his much maligned dog. The tale is no stranger to the screen, but industrial and family audiences should still find its artless set-up acceptable. Clean and kindly, if not exactly clever, it's safe secondary hall stuff. Modest second.

Story.—Barney, a young boxer, is forced to leave the ring because of an eye injury. A chance meeting with Peggy Sullivan, pretty secretary to a pompous mayor, Hector Hilford, results in him becoming master of the dog pound, and his ten-year-old nephew, Chip, helps him on the job. Chip befriends Ginger, a stray dog, but when the mayor tries to evict an old boarding-house keeper so that he can build a park, dedicated to himself, on the site, Ginger bites him. There is a real hullabaloo and Chip and Ginger run away, but later Ginger saves the life of the mayor's son, injured in an accident. His good deed softens the stony-hearted mayor and all ends well.

Acting.—Napoleon, a canine star, is clever as Ginger, and Johnny Calkins is a natural Chip. The adult supporting players do their best, but find it hard to compete with the artful dog and small boy team.

Production.—The picture, designed expressly for family halls and boys' and girls' clubs, contains no new ideas or twists, but the boy and dog perform with such sincerity and zest that its clichés are willingly pardoned. Mostly of kids and for kids, its market is clearly defined.

Points of Appeal.—Dogs, small boy, "U" certificate and compact footage.

THE PRIDE OF THE BOWERY

Pathe. American (A). Directed by William Beaudine. Featuring Leo Gorcey, Huntz Hall and Gale Robbins. 5,661 feet. Release not fixed.

HIGH-SPIRITED Bowery Boys comedy melodrama, telling of monkey business in pugilistic and gangster circles. Its horseplay, tempered with popular sentiment and occasionally relieved by tuneful song, is put over with disarming vigour by the boys against realistic backgrounds. The unflagging fun and games is certain to amuse the ninepennies. Good series "second."

Story.—Gloria, juke-box singer friend of the Bowery Boys, Slip, Sach, Bobby, Whitey, and Gabe, is forced to give up her job to nurse her sick mother. The boys determine to help her and nominate Sach as a candidate for a big boxing tournament. Since Sach cannot box, the resourceful Slip takes a course in hypnotism and sets to work on his buddy. The hypnotised Sach wins a number of preliminary bouts, but by this time Bull Laguna, a gangster, becomes wise and employs "Evil-Eye" Fagin, a resourceful spiv, to counter-hypnotise Sach. The betting lads then start to operate, but, luckily, Sach stands up long enough to safeguard Gloria's future.

Acting.—Leo Gorcey is a lively Slip, Huntz Hall amuses as the hypnotised Sach and Gale Robbins is pretty and sings adequately as Gloria. The supporting players keep on their toes, too.

Production.—The most is made of the basic gag and, although it's not entirely new, it's still fresh enough to evoke laughter. The big bout finale in which "Evil-Eye" Fagin focuses his glaring "lamps" on the hypnotised, but slap-happy Sach, is knockabout at its best. The whole, an unassuming yet rollicking low-life frolic, is, we repeat, made-to-measure popular fare.

Points of Appeal.—Story, treatment, versatile young players, hearty slapstick and series values.

REISSUES

CAFE OF SEVEN SINNERS

Eros. American (A). Directed by Tay Garnett. Featuring Marlene Dietrich, John Wayne and Mischa Auer. 7,810 feet. Release not fixed.

ROMANTIC melodrama, with a South Sea Island background, telling how a glamorous café singer, portrayed by Marlene Dietrich, is forced to leave one island after another because of her unsettling effect upon the menfolk of white minorities. After returning to the island of Boni-Nomba, a tropical American naval station, she is installed as an entertainer, and from this point the tale rings out an old familiar tune. For the first time the beautiful Bijou finds true love but is honour bound to surrender it with the man she loves. John Wayne and Oscar Homolka are credited with first-rate performances. Reviewed under the title "Seven Sinners" in Kine. January 9, 1941. the verdict was "'A rill mill' for the ninepennies."

Points of Appeal.—Rousing plot, robust support, tuneful numbers and singing, and obvious star and title values.

EX-CHAMP

Eros. American (U). Directed by Phillip Rosen. Featuring Victor McLaglen. Tom Brown and Nan Grey. 6,557 feet. Release not fixed.

PUGILISTIC melodrama with sidelights on paternal love, sacrifice, and filial ingratitude. Victor McLaglen is well cast in the rôle of Gunner Grey, former heavy-weight champion, who invests his savings in a college education for his son. The champ is forced to take a job as doorman and his now-successful son refuses to recognise his father. However, all ends well when Gunner manages an up-and-coming boxer, guides him to the top, and saves his son from a prison sentence. Originally entitled "Golden Gloves." it was reviewed in the Kine. June 29, 1939, as "A showmanlike shuffle of tears, smiles and thrills, culminating in an exciting climax."

Points of Appeal.—Cast-iron plot with human angle, good character drawing, provocative title and star values.

SECRET MISSION

Eros. British (U). Directed by Harold French. Featuring Hugh Williams, James Mason and Carla Lehmann. 8,437 feet. Release not fixed.

SPECTACULAR war-time romantic comedy melodrama, set in occupied France. describing the hectic adventures and misadventures of two British officers, one Free Frenchman and a Cockney private, who secretly invade the French coast, obtain vital knowledge of troop dispositions under the nose of the enemy and make possible successful paratroop raids. "Its exuberant artlessness and big star and title values are its formidable claim to popular box-office recognition" was the summing-up of the Kine. review September 17, 1942.

Points of Appeal.—Exciting story, good technical qualities, versatile teamwork and big star values.

THE MAD DOCTOR OF MARKET STREET

Eros. American (A). Directed by Joseph H. Lewis. Featuring Lionel Atwill, Una Merkel and Nat Pendleton. 5,381 feet. Release not fixed.

HIGHLY coloured romantic thriller which develops a South Sea Island background after the early stages of the plot. It concerns chiefly the calculated villainy of a homicidal scientist determined to prove he can conquer death. The Kine. April 23, 1942, says: "With all its exotic technical thrills and frills, the picture is no more than a hectic pot-boiler."

Points of Appeal.—Technical highspots, good title and attractive cast.

EAGLE SQUADRON

Eros. American (A). Directed by Arthur Lubin. Featuring Robert Stack, Diana Barrymore and John Loder. 9,830 feet. Release not fixed.

THIS picture, which is introduced with a foreword by Quentin Reynolds, is a tribute to the American fliers who came into the 1939-1945 war before their country entered the conflict. It is modelled largely on previous air-war melodramas and contains excellent thrills as well as a Commando raid. The story follows the fortunes of three members of the Eagle Squadron, and a romantic interest is introduced between a W.A.A.F. and one of the flying officers. The Kine., July 30, 1942, says: "The picture is technically efficient and the aerial shows are well and vividly put over."

Points of Appeal.—Aerial thrills in picture planned to honour the first American air fighters in this country.

CAUGHT IN THE ACT

Renown. American (U). Directed by Jean Yarborough. Featuring Henry Armetta, Iris Meredith and Robert Baldwin. 5,397 feet. Release not fixed.

DOMESTIC comedy drama, describing the predicament and dilemma of an honest builders' foreman who suddenly finds himself embroiled in a phoney protection racket. "The picture is a chapter of hectic incidents rather than a straight play, but its sketchy design does not restrict the promotion of an actionful and amiable alternation of roughstuff, romance and laughs," was the description of Kine., May 1, 1941. Henry Armetta, good in the lead, is its invaluable king-pin. Support and staging are unpretentious, but adequate. Acceptable second for the masses and the family.

Points of Appeal.—Slight, but lively tale, versatile performance by Henry Armetta, adequate support.

KING OF THE TURF

A.B.F.D. American (U). Directed by Alfred E. Green. Featuring Adolphe Menjou, Roger Daniel and Dolores Costello. 7,989 feet. Release not fixed.

RACING melodrama dedicated to the proposition that "blood will tell," whether it be that of animals or human beings. The Kine. March 9, 1939, described is as "The central idea is tenable, but the soundness of its reasoning is obscured by disjointed presentation, turgid trimmings, and an excess of sentimentality."

Points of Appeal.—Star and title, good racing thrills, amusing and pungent supporting types.

THE GHOST OF ST. MICHAELS

A.B.F.D. British (A). Directed by Marcel Varnel. Featuring Will Hay, Claude Hulbert and Charles Hawtrey. 7,394 feet. Release not fixed.

ONCE again Will Hay takes up schoolmastering and teaches his boys in his inimitable manner that first won him fame as a comedian. It is this perhaps more than anything else which will ensure the popularity and mass appeal of the picture. Besides schoolmastering in a lonely castle in Scotland, Will Hay finds time to investigate a double murder, and also help round up a German spy. The Kine. February 6, 1941, says: "It is unsophisticated stuff, but put over with a gusto and robustness that ensures its effectiveness at the box-office." It should still retain a popular appeal for essentially British humour lovers.

Points of Appeal.—Star in a school mystery story with a laugh in every foot.

A. L. Carter, joint Editor of the "Kine." presents the cup to Western Electric captain F. W. Wort

Showing a keen interest in the game are M. A. Goldrick, managing director of Western Electric, Spencer M. Reis, managing director of D. & P. Studios, and Mrs. Goldrick. Miss Spencer Reis is an onlooker, too

"Kine." Cricket Cup Starts Trade Sport Revival

WESTERN ELECTRIC WIN FINAL

THE resumption this year of the KINE. Cricket Competition marks the first step towards the revival of organised Trade sport. Judged by the interest and keenness of the games it has been a great success. This was apparent at the first, on Sunday last at Pinewood's Iver Heath ground, when before an enthusiastic and representative company Western Electric defeated Denham Studios with a score of 94 for 4 against 64.

Under a rather grey sky and on a wicket just moist enough to be difficult, the game opened. Winning the toss, Western Electric put their opponents in, and it was not long before the wisdom of their decision was justified. A brilliant catch by Church started the rot, and it was not until the arrival of Worsman that any resistance was offered. Unfortunately, against the accurate and, at times, very lively bowling of Wort and O'Dell, he could not find anyone to stay, and the innings came to a close at 64, with Worsman, 23, undefeated. Wort and O'Dell shared the bowling honours with 4 for 23 and 5 for 35.

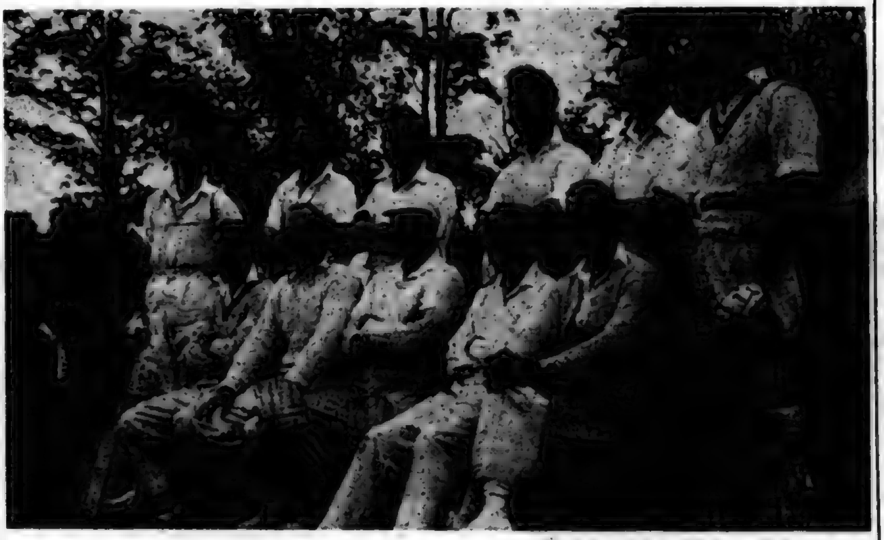
Undismayed by the low score, Denham fought back, and in a very short time the score board showed Western Electric with 2 for 16.

Wort then came to the rescue, and after the fall of another wicket he was joined by Palmer, and these two with some very attractive batting sent the score along at a fine pace to win the game.

Before presenting the cup, A. L. Carter, joint Editor of KINE., introduced Mrs. Goldrick and M. A. Goldrick, managing director of Western Electric, and Spencer M. Reis, managing director of D. and P. Studios.

In referring to the KINE. Cup, which had been open for Trade competition since 1926, Mr. Carter stated that it was the first time a studio team had reached the final of the competition, and while congratulating Western Electric on their fine achievement (winners 1937 and 1938), he noted with pleasure how all the studios were becoming more sports-minded. He then presented the cup and miniatures to the winners, and asked Mrs. Goldrick to present the medals to the runners-up.

Thanks were expressed to Mrs. Goldrick and tribute paid to the work of the organiser, Alex. J. Martin, by Connery Chappell, joint Editor of the KINE.



Western Electric, the winning team, shown above, with Denham Studios, the runners-up, on the left

Leeds Kinema Sold

Harehills Cinema, Roundhay Road, Leeds, and six adjoining shops, were sold by auction this week for £44,500. The kinema seats 700 and is one of the oldest in Leeds, having been built 35 years ago by the late Herbert W. Thompson.

On the S.O. Front

GRANTHAM LOSE FIRST ROUND

Shrewsbury Victory

GRANTHAM.—A majority of 42 voted against Sunday kinemas at a Grantham meeting on September 9. H. Sanders, manager of the State Cinema, Grantham, is making arrangements to demand a poll on behalf of the Grantham Sunday Cinemas Association.

ROCHDALE.—An application for opening will be submitted to the Rochdale Town Council on October 2.

The last occasion when the question of Sunday kinemas was raised was in January, 1933, when the proposal was rejected by a five to one majority.

SHREWSBURY.—Poll on Saturday. In favour, 6,220; against, 1,986; majority, 4,324.

The poll cost approximately a penny rate.

CROSBY.—At the town's meeting at Crosby, near Liverpool, on September 11, voting was 409 to 75 against opening. There will be a petition for a poll.

SWINTON and **PENDLEBURY** (Lancs) Town Council have deferred for a month a decision on an application by the Swinton Sunday Cinema Committee for Sunday opening.

◆

BRITISH TAKINGS IN CANADA EQUALS U.S.

Earl Lawson, K.C., president and managing director of Odeon Theatres, Canada, speaking in Edinburgh, said the average box-office receipts for British films in Canada equalled the box-office receipts for Hollywood productions.

Seventy per cent. of the audiences were people of 35 to 40 and under; his first impression of England, by which he did not include Scotland, was that a much larger proportion of our audiences were people of 40 years of age and over.

"Canadian kinemas," he said, "were not affected by the U.S. Order in Council, in connection with film taxation, and the more British films you can send to Canada and the more we can gross in the box-office, the more Canadian dollars we can provide for the United Kingdom."

R.P.S. Exhibition Film Programme

Two separate kinematograph film sessions will be held at the Royal Photographic Society's 92nd Annual Exhibition.

On Tuesday, September 23, amateur and miscellaneous films of 8- and 16-mm. gauge will be shown, and on Tuesday, September 30, the programme will include 35-mm. scientific, technical, documentary productions.

The films will be shown in the Lecture Theatre at the Science Museum, London, S.W.7, commencing at 7 p.m.

Mighty Tough in the West as Receipts Fall 18 Per Cent.

"FOREVER AMBER" AT 400 HALLS ON OCT. 29

From WILLIAM H. MOORING, "Kine." Hollywood Correspondent

SUDDEN sky-rocketing of food prices throughout the U.S.A., coupled with intense heat-waves in the Middle West and Eastern States, are reported to have hit box-office takings like an atom bomb. Studio departments with a finger on cross-country box-office pulses estimate the drop to be as much as 18 per cent. on figures for the same period last year.

Front office executives meanwhile are waving off experts in their own employ who have nothing but unhappy news for them. They can't take any more for the time being.

Food prices have leaped 10 per cent. in one month, and are still rising.

Meanwhile, October 29 has been set as the date for mass openings of 20th Century-Fox opus, "Forever Amber." It will then start simultaneously at 400 theatres throughout the States.

One week earlier there will be a full-dress New York première and a series of special Press showings in Hollywood. Zanuck is convinced he can win Oscars with the film, especially one for Linda Darnell as the actress of the year.

PRIVATE word from Washington to the Producers' Association informs Hollywood that legal experts in the capital can discover no violation of Anglo-American trade agreements in the recently imposed 75 per cent. tax. That made chins drop, for in Hollywood there had been high hopes that a technical argument might be added to all the sentimental ones against the three-quarter slice just taken by Dalton.

MARY PICKFORD'S announcement that she will write, under title of "Mrs. Smith's Little Girl," the fabulous story of her rise to film fame, raises queries in the minds of many.

Will she accurately describe Hollywood life as it was in her early days of fame? If so, will she name names and tell tales out of school?

One consolation is that she will first publish an expurgated version and leave an unexpurgated edition to be printed only after her death.

RKO-Radio to Distribute New Bergman Film

RKO-Radio has concluded a deal for the release of Walter Wanger's "Joan of Lorraine," starring Ingrid Bergman.

Production started this week under the direction of Victor Fleming. Maxwell Anderson wrote the screenplay.

Lancashire C.O.B.A.

Lancashire Cinema Old Boys' Association held its open bowling handicap at the Northleigh Social Club, Manchester.

There were nearly 40 competitors, and in the final, Alf Leigh, of Northenden, was beaten by P. Taylor, one of the guests.

The next fixture of L.C.O.B.A. will be the president's luncheon and the snooker match for the Gratton Milloy cup. This will be in November.

WELSH CIRCUIT EXPANDS

Abergele Kinema and Two New Sites Acquired

THE Cinema at Abergele, formerly owned by a local company, has been acquired by Llanrwst Cinema, Ltd., of which Coun. G. E. H. James is managing director. Extensive modernisation is to take place as soon as possible—pending the construction of a new theatre on the site later.

The new policy is for twice-nightly performances (not continuous), with three complete changes of programme weekly.

The Llanrwst Cinema, Ltd., is one of the largest privately owned kinema circuits in North Wales, being proprietor of kinemas at Llanrwst, Llanfairfechan, Menai Bridge, Llanberis, Bethesda, Dolgarrog and Bettws-y-Coed. In addition, the company has purchased sites and had plans approved for the potential erection of new and up-to-date kinemas at Bethesda and Bangor.

R. Baddeley, formerly of Dolgarrog, has been appointed licensee and manager of the Cinema at Abergele for the new proprietors.

◆

SOLICITOR TO TALK TO CINEMATURIANS

Liverpool branch of the Society of Cinematurians will hold its next luncheon meeting at Reece's Restaurant, Liverpool, on September 26, when the guest speaker will be Coun. Guy Williams, O.B.E., the Mayor of Birkenhead. Coun. Williams is a solicitor in practice at Liverpool.

Lancs. Meeting Called

The committee of the South and East Lancashire branch C.E.A. will hold its monthly meeting at the branch office in Cromford Court, Manchester, on September 19.

Leeds C.E.A. Charity Effort

The midnight première of "Jassy" promoted by the Leeds C.E.A. branch at the Leeds Odeon in aid of the Leeds Lord Mayor's effort for Service charities raised £673. Collections in aid of the same appeal are to be taken in all Leeds kinemas during the week beginning September 29.

Steve Brodie and Audrey Long are the stars of DESPERATE, an action-drama to be Trade shown by RKO-Radio at Own Theatre on Sept. 25

Town's Oldest Kinema Will Reopen

Alterations and renovations are well under way at the Roscommon, Liverpool, which is expected to reopen before the end of this month. The Roscommon has been closed since 1941, when the theatre was damaged by enemy action.

It is owned by Duncan Entertainments.

SHARE MARKET

A Slight Upward Movement

By Our City Editor

IRREGULAR changes are recorded in prices of kinema shares for the past week. Among the firm features are Scophony, which have risen 1s. 4½d. to 6s. 3d., following the defeat of the resolutions for removing the chairman and managing director from the board. British and Dominion Films, at 17s. 6d., show a gain of 1s. 6d.; P.C.T. 10 per cent. pref. have risen 1s. 3d. to 28s. 9d.; Stoll Theatres 9d. to 12s. 6d.; Moss' Empires 3½ per cent. debentures 4 to 94; Odeon Properties 4 per cent. debentures 2 to 92. Several other shares are from 3d. to 6d. on the right side.

The dull spots include British Lion 7½ per cent. pref., which has fallen 1s. 3d. to 12s. 9d., and a similar movement is recorded in P.C.T. 7½ per cent. "A" pref., 7½ per cent. "B" pref. (both at 25s.), and P.C.T. Construction 7 per cent. pref. at 23s. 9d. United Entertainments ordinary are also 1s. 3d. down at 8s. 3d., and Associated British Picture Corporation 6 per cent. pref. and Madame Tussaud's pref. ordinary have lost 9d. each, both at 23s. Among prior charge stocks, British Lion Studios 4 per cent. debentures have fallen 2 to 90 and the 5 per cent. notes 1 to 89.

SHARE MARKET BAROMETER

	1946			
	High.	Low.	Latest.	Change.
African Theatres Ord.	£6⅝	£5¼	£6⅞	—
Assoc. Brit. Corpn. 5/– Ord.	30/10½	20/–	19/–	+ –/3
,, ,, 6% Pref.	32/6	25/3	23/–	– –/9
,, ,, 4½% Pre.-Pf.	25/4½	22/1½	19/6	—
A.P.P.H. Ord.	46/3	28/–	30/–	—
Brit. & Amer. Film Press, Ltd. (1/–)	—	—	1/6	+ –/1½
Brit. & Dom. Films (12/–)	27/3	17/4½	17/6	+ 1/6
,, 5½% Pref.	23/4½	20/–	19/6	– –/3
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	12/9	– 1/3
,, Ord.	6/10½	5/6	5/–	– –/[illegible]
Brit. Lion Studios Ord.	6/6	3/10½	5/–	—
,, ,, 6% Pref.	26/–	24/6	20/–	—
,, ,, 5% Notes	£100½	£98½	£89	– £1
,, ,, 4% Debs.	£102½	£98¾	£90	– £2
Capital Prov. News (5/–)	20/6	12/–	12/6	+ –/3
Cine Television "B" Ord.	6/7½	2/6	2/9	—
Dufay-Chromex Ord. (2/–)	6/3	3/7½	3/10½	+ –/6
Gaumont-British Ord. (10/–)	28/10½	21/3	18/–	+ –/6
,, ,, "A" Ord. (5/–)	18/6¾	12/–	8/6	+ –/3
,, ,, 5½% 1st Pref.	28/10½	21/3	20/6	—
,, ,, 3¾% Debs.	£109½	£100	£90	—
General Theatres Prefd. (6/8)	28/6	12/6¾	20/–	—
,, ,, 3½% Debs.	£105½	£102½	£90	—
Granada Theatres 1st Pref.	22/9	19/–	18/6	– –/3
Humphries, G., Co. (5/–)	—	—	44/6	Nominal
Kinemas Ord. (5/–)	12/7½	10/–	10/–	—
Mde. Tussaud Def. (1/–)	7/9	4/0¾	4/–	—
,, Prefd. Ord.	30/3	22/6	23/–	– –/9
Moss Empires Ord.	48/–	40/–	33/9	—
,, Cum. Pref.	25/3	23/–	22/6	—
,, 3½% Deb.	£105	£103	£94	+ £4
Odeon Ass. 4½% Pref.	—	—	19/6	+ –/3
,, 3½% Deb.	—	—	£90	—
Odeon Props. 4½% Pref.	25/3	21/–	19/6	– –/3
,, 3½% Debs.	£109	£98	£90	—
,, 4% Debs.	£108¾	£101¼	£92	+ £2
Odeon Theatres Ord. (5/–)	53/1½	38/9	33/9	—
,, ,, 6% Pref.	30/6	25/9	24/6	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	28/9	+ 1/3
,, 7½% "A" Pref.	33/9	30/7½	25/–	– 1/3
,, 7½% "B" Pref.	33/9	31/–	25/–	– 1/3
,, Construction 7% Pref.	33/3	28/3	23/9	– 1/3
Scophony (5/–)	16/–	6/6	6/3	+ 1/4½
Stoll Theatres Corpn.	24/9	17/9	12/6	+ –/9
Twentieth Cent. Ord. (5/–)	5/1½	3/–	2/6	—
,, 6% Pref. (10/–)	12/3	7/6	7/3	– –/3
United Entertainments Ord. (5/–)	11/11¼	10/3	8/3	– 1/3

"'OCTOBER MAN' IS SEPTEMBE

"Stands out as one of the best British films we've seen this year . . . a rattling good thriller."

Dick Richards—**SUNDAY PICTORIAL**

"Good, strong drama with an intelligent story intelligently directed . . . Never have I seen a better performance from John Mills than in this strangely fascinating picture."

Rossiter Shepherd—**THE PEOPLE**

"A brilliantly constructed story . . . puts John Mills right in the forefront of British actors . . . Eric Ambler has certainly added to British screen prestige."

—**NEWS OF THE WORLD**

". . . A first-class job . . . filled with suspense, thrills and many ingenious touches . . . John Mills is very moving indeed."

A. E. Wilson—**STAR**

"Fine new British film . . . John Mills gives the performance of his career."

Jympson Harman—**EVENING NEWS**

"The best film of the kind we have had for a long time . . . The story is handled with a skilled sense of mounting tension."

Harold Conway—**EVENING STANDARD**

"Grips from start to finish . . . A really exportable British picture with sparkling dialogue, laughs, thrills and realistic atmosphere."

Reg. Whitley—**DAILY MIRROR**

"Another of the Grade One English melodramas which the Rank producing companies are now turning out with gratifying frequency . . . John Mills gives a performance that is in every way superlative."

Fred Majdalany—**DAILY MAIL**

"'The October Man' is excellent. It has some of the best character drawing I have ever seen. John Mills shows that he will be No. 1 on the British screen."

David Lewin—**DAILY EXPRESS**

"Intelligent and gripping British thriller, with fine performances."

Stephen Watts—**SUNDAY EXPRESS**

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RE

A TWO CITIES FILM

with Edward Chapman, Joyce Carey, Kay Walsh, Adrianne Allen, Catherine Lacey, Frederick Piper, Felix Aylmer

Written & produced by ERIC AMBLER
Directed by ROY BAKER
F. Del Giudice in charge of Production

J. Arthur Rank presents

JOHN M
JOAN GREENWO

GENERAL FILM DISTRIBUTORS

MBER MANNA"

"DAILY MAIL"

" Beautiful acting by John Mills . . . and lovely Joan Greenwood . . . I have rarely seen so many flawless pieces of acting in one film."

Joan Lester—REYNOLDS NEWS

" I recommend it . . . . Mr. Ambler has drawn his characters well."

W. A. Wilcox—SUNDAY DISPATCH

" An enjoyable thriller."

Dilys Powell—SUNDAY TIMES

" If anyone doubted that John Mills was one of our leading British screen actors, that doubt will be dispelled by his excellent performance . . . . Joan Greenwood is exceptionally good."

Lionel Collier—DAILY HERALD

" Intelligent thriller . . . . It has John Mills being once again overwhelmingly natural and actual."

Alan Dent—NEWS CHRONICLE

" Mr. John Mills is always an actor whom it is a pleasure to watch."

—THE TIMES

RELEASE DATE OCT. 6

sents

MILLS
WOOD

The OCTOBER MAN

PEOPLE

Medway Circuit Appointment — Peterborough Celebration — Odeon Retirement on Pension

J. LIONEL MANCHES has been appointed assistant supervisor and publicity manager of Medway Cinemas. He first joined the company in 1938 and for some time managed the Scala, Dartford, and then the Albany Cinema, Upper Norwood. He spent six years with the Army in India and Burma.

ARTHUR ALDERMAN, of Peterborough, celebrated his majority as proprietor and manager of the New England Cinema, Peterborough, on September 9. The kinema was modernised and re-opened by Mr. Alderman on September 9, 1926.

CHRIS. HADFIELD, manager of the Apollo, Ardwick, Manchester, who collapsed after leaving his theatre a few days ago, is now in the Manchester Royal Infirmary. His condition is stated to be improving. Hadfield, who has been manager of the Apollo for the last six years, took an active part in the organisation of the Manchester branch of the Managers' Separate Section, now the S.C.M.

W. J. FENDER, manager of the Odeon, Wrexham, since 1938, retired on pension on September 13, having reached the age limit. Mr. Fender went to the Odeon, Wrexham, from the Odeon, Levenshulme, Manchester. He was for ten years manager of the Wrexham Hippodrome when it was a variety theatre. His successor at the Odeon, Wrexham, is **E. G. HALL**, from the Odeon, Manchester.

R. P. RUTHERFORD, general manager of the Queens group of kinemas in Wallasey, Waterloo, Ashton-in-Makerfield, etc., and ex-chairman of North Western branch C.E.A., has been adopted as a Conservative candidate for Wallasey Town Council. This will be his second attempt to become a councillor.

H. JACKSON, of Jackson and Newport, was married at Prestatyn a few days ago. Jackson and Newport owns six kinemas in the Manchester area, including the Longford, Stretford.

A. SNAPE, principal of the Snape circuit, with headquarters in Manchester, and treasurer of the Manchester and Salford branch C.E.A., is on the sick list and is in the private patients' home of the Manchester Royal Infirmary.

ALFRED KEMPNER, late London branch manager for Ealing Distributors, has been appointed as assistant to the sales manager of British Lion.

GEORGE H. SHEPHEARD, organist of the Gaumont, Leicester, was married to Miss Beryl Lant at the Church of The Martyrs, Leicester.

A gathering of the staff of the Odeon, Bristol, was held on the Saturday before **L. DENTON** left to take over his new position as manager of the Capitol, Cardiff. On behalf of the staff, **A. E. HILL**, first doorman, handed Mr. Denton a chromium table barometer with their best wishes for his success in the future.

In response, Mr. Denton thanked them for their gift and good wishes, and referred to the good relations that had existed between them during the time he had been at the theatre.

MARY, thirteen-year-old daughter of **G. BURGER**, died recently from infantile paralysis. Mr. Burger is co-director with **GORDON O'CONNELL**, of Orion Picture Corporation, producers of entertainment, documentary and advertising films.

HARRY SPENCER has been appointed manager of the Palladium, Blackpool. He first came to the town in 1934 and has been manager of the Waterloo, Dominion and Tivoli kinemas.

Exhibitor Leaves £100,092

Henry A. Wilcox, proprietor of the Plaza and Palace, Crewe, who died on July 25, 1946, left £100,092 4s. 4d. gross. He directed that his business of a kinema proprietor be carried on for 21 years and half the profits divided between his son William, Dorothy Parkes and Frederick B. Hazelhurst, and half to accumulate; one year's salary to each of his staff of over two years' service.

Obituary

Mrs. M. E. Worswick

Mrs. Martha Elizabeth Worswick, wife of Ald. F. Worswick (chairman of Wigan Entertainments), died at her home at Southport a few days ago. She was 77 years of age.

Ted Guyatt

Ted Guyatt, who died on Sunday at his residence, 35, St. James's Square, Bath, at the age of 51, was at one time manager of the Odeon, Southgate Street, Bath.

He held that post for two years, coming to Bath after a period as assistant manager at Wembley with the Odeon circuit.

G.B. managers and executives, representatives of Columbia Pictures and the Press attended a luncheon and conference following a special screening of DOWN TO EARTH at the Empire, Cardiff.

Front row: Miss Trounce, Circuit "H" Secretary; Dennis Lyons, Director of Exploitation, Columbia; Victor Powell, Assist. P.R.O., G.-B.; G. A. Howes, Assistant Controller, Circuit "H"; D. Jenkins, Cardiff branch manager, Columbia; Jimmy Smith, "H" Circuit Publicity Manager; J. McKinty, Film Critic, "Western Mail and Echo"; Maris June. Second row: G. A. Harman (Swindon); R. Coombs (Chepstow); E. A. Bowen (Bristol); W. Colton; S. Bowen (Newport); A. J. Brown (Cardiff); S. Clissold (Trainee, Cheltenham); W. E. Case (Monmouth); A. Maxted (Cirencester). Back row: J. Lynton (Swindon); S. Frond (relief, Stroud); S. Linton (Lydney); L. Harman (Weston); S. Bray (Chippenham); L. Gee (Exploiteer, Columbia); W. Wallis (Cinderford).

Edward J. Crook, manager of the Broadway Cinema, Dundee, with his bride, Miss Margaret Glancey of Ralston, after their wedding

The Week in Scotland

500 MORE CHEAPER SEATS IN GLASGOW

Sequel to Queue Protest

FOLLOWING protests that queues were kept waiting while higher-priced seats remained vacant in kinemas in Glasgow, the Odeon, Glasgow, has announced the reallocation of seats so that 500 more seats are now available in the 1s. 9d. and 2s. 3d. sections.

New Kinema Company

Cathcart Cinemas, Ltd., has just been registered with a capital of £1,000 in £1 shares as a private company of entertainment and amusement proprietors. Directors are: James Meiklejohn, director of Grand Central Picture House, Ltd., and James Firnie, kinema proprietor, Clarkston, both of Glasgow.

Cinema Club (Glasgow)

The Cinema Club opening luncheon for the winter season was held in the Picture House Café last Friday afternoon, with Jack G. Breckenridge presiding over an attendance of over 80 members and friends.

The guests for the day were the Logan family, of Glasgow, and they provided the entertainment. Miss Annabelle Logan has just returned after eight years in the United States, where she appeared in films with Judy Garland.

Past-president Cecil Melville thanked the guests for their splendid entertainment.

Glasgow Presentation

William Gray, assistant manager of the Regal, Kilmarnock, for the past 18 months, has been promoted to the managership of the King's Cinema, Montrose. For a short period during the summer he deputised for the manager of the George Cinema.

Staffs of the two houses presented him with a cigarette case and a Biro pen, and Mrs. Gray with a brooch. Robert R. Gavin, manager of the Regal, and George M'Clymont, of the George, made the presentations.

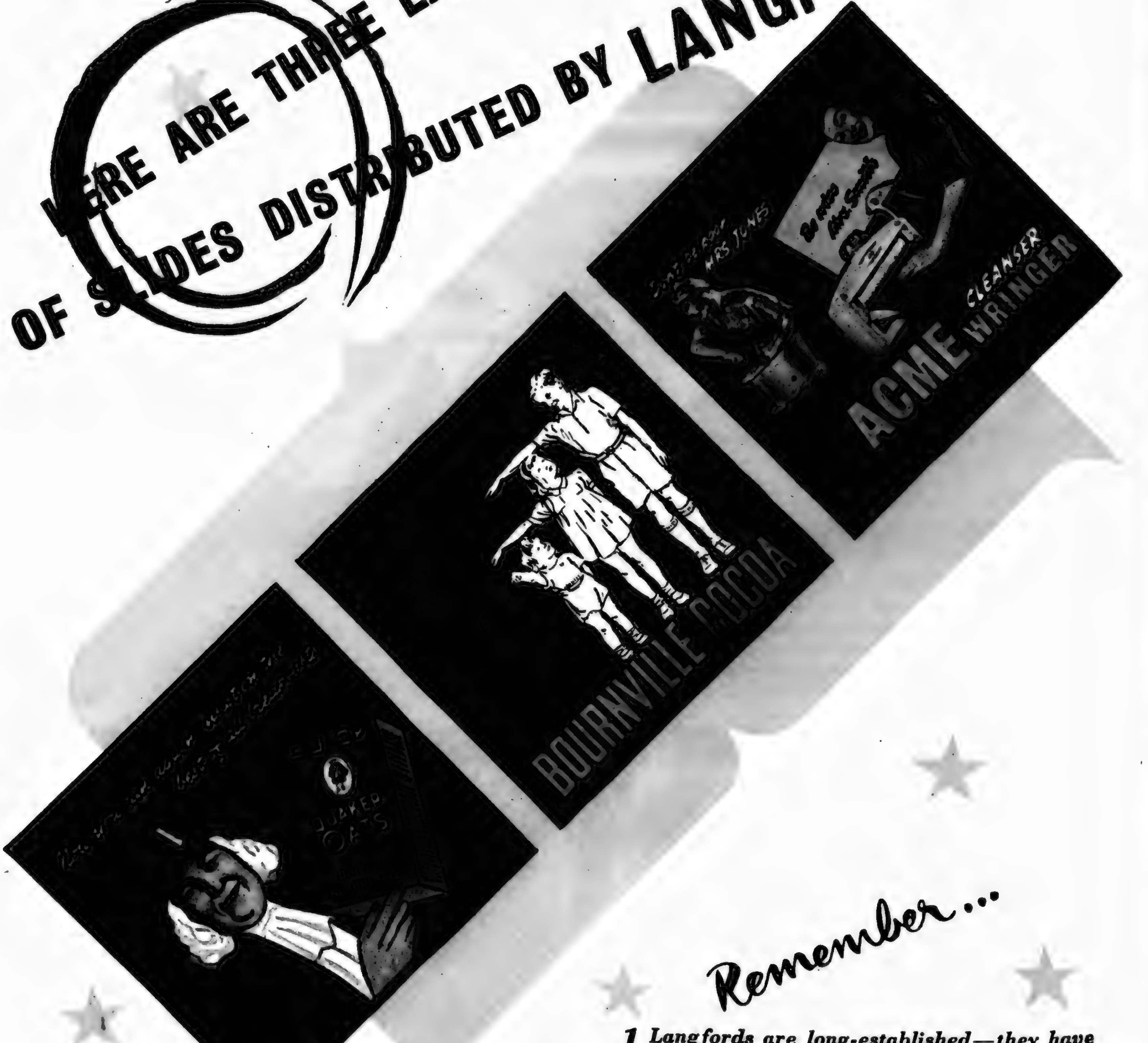
KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP
MUSIC • PEOPLE • TRADE SHOWS

apron strings?

Any Exhibitor who runs his own "show" knows there's no future in being tied to someone else's apron strings. The backbone of the British Film Industry is still the Independent Exhibitor. Catering specifically for him, with branches in every key town, is the Walturdaw organisation.

HERE ARE THREE EXAMPLES OF SLIDES DISTRIBUTED BY LANGFORDS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MANAGEMENT

by THE MANAGER

The Show Always Goes On—Thanks to Those Faithful Employees

A LOT has been said and printed about staff problems. Most managers have had reason to complain of the inefficiency and laziness of many of the workers we are compelled, as a result of the acute labour shortage, to employ. From time to time I have aired my grumbles about employees and their apparent lack of interest in the job.

For a change I think it is time I said something about the brighter side of the labour question. I am prompted to do so after reading so much about the labour disputes outside the industry; the miners and their "stints," busmen and their shifts, builders and their output, and clerks, factory workers and municipal employees with all sorts of grievances.

I have thought of these disputes in relation to our own trade, and have only just realised that, to the best of my knowledge, not a single kinema has had to close down because of a labour dispute. Can any reader quote an stance? I can't. The industry has been able to maintain faithful service to the public, an achievement which is due, I am sure, to the fidelity of those employees who are real "kinema." One, at least, out of every dozen we employ belongs to that hard core of faithful servants. For some reason or other the life appeals to them, and despite some grumbles and the inducements offered by other industries they are content to remain servants of the public in the kinema business.

No doubt most of you are blessed with few of these key people. There's the foreman who is prepared to work all the hours imaginable, the cleaners, who, year in and year out, serve a particular kinema, the cashier who has got to know her customers, and we mustn't forget the usherettes who are growing old carrying their torches, nor the projectionists who would do anything rather than let it be said that the show didn't go on in their particular kinema.

These are the people who have built up our reputation for us, who, for better or worse, have allowed themselves to be absorbed into this business. I am happy to have this opportunity of placing on record the Industry's gratitude to these workers who have put us on the map, and who will do all they know to help us through the crisis.

A Crisis Suggestion

IN a thoughtful and logical letter, H. G. McGill, licensee of the Pavilion, Cardiff, pays me the compliment of agreeing with most of my suggestions to overcome the possible shortage of films. I appreciate his comments, but I cannot agree with him on another idea which he puts forward.

In the event of a serious shortage of American films he suggests that all kinemas equipped for stage presentations should be prohibited from showing films, so releasing available product for kinemas without stages.

Theoretically, that suggestion merits serious consideration, but I'm afraid that, apart from being unpractical, it would be unfair A large proportion of our kinemas have stages and the facilities for presenting acts, but I fail to see why the proprietors of these houses should be penalised for their foresight. The additional capital outlay made by a proprietor when building a kinema with a stage might be regarded as an insurance premium worth anything from £250 a year upwards, and it would be grossly unfair to deprive an exhibitor, who had made such a provision for the "rainy day," of the right to book films.

No, Mr. McGill, I'm afraid your scheme is unworkable.

Another correspondent suggests a reversion to open market. It is an idea that might well be introduced in a modified form to relieve the pressure, but we must realise the difficulties in renting films under these conditions. A modified waiving of bars would help, but the small exhibitor would still be restricted in the booking field, as the renter would undoubtedly reserve the right to nominate his own prices. It might be suggested that flat rentals should be prohibited by statute, but I think the less we are governed by laws the better for all concerned.

The Future

A LONG and rather complicated contribution from an elderly manager has been passed to me for comment. It makes sad reading because it raises a problem as old as the industry itself—what happens to a man when he gets old enough to slow down?

The employer has the right to decide the type of person he is going to employ as a manager. We cannot demand a job just because we have spent a lifetime in the business; there is no birthright. That is a bitter but indisputable fact, except, of course, in cases where a lifetime has been spent in the service of one employer. Then there is an implied obligation on the employer's part.

The suggestion of a closed shop crops up with unfailing regularity, but it would be unpractical, unfair to the employer, and would give many managers a wrong impression of their abilities. Superannuation seems to be one solution, and I hope that the S.C.M. will do something about this quite soon. Many of the circuits have already made provision for old age.

But it does not solve the problem of the manager near sixty who either loses his job through no fault of his own or is passed over with the inventory to a new proprietor when a hall changes hands.

What we must admit to ourselves is that a man often slows down after fifty, and before sometimes. Many employers prefer to discount the value of overripe experience, and plump for youth and virility, and they have every right to do this if they so desire.

Paris Kinema Fire

I WAS horrified to read of the recent Paris kinema disaster in which nearly a hundred kinema patrons lost their lives. Thank goodness an occurrence like this is not likely to happen in Great Britain.

Like most managers I have always looked upon Inspectors from the Licensing Authorities as our hereditary enemies, but, undoubtedly, there is a lot to be said for the stringent protective measures we are compelled to observe, however irritating they appear to be.

I do not agree, however, with all the demands set out in the draft of the new Home Office regulations. These will administer a shattering blow to many small exhibitors if they come into force. Although authorities have great difficulty in making new conditions retrospective they will catch you out sooner or later. The favourite method is to wait until an exhibitor seeks permission to carry out some necessary alteration, then all they have to do is make it a stipulation that the other alterations or additions should be done at the same time.

Women Managers

IT is rumoured that some exhibitors are employing manageresses at less than the agreed rates. It is suggested that the ladies concerned will not divulge their salaries as, for female labour, these are quite good, even although they might be less than the agreed rates.

Before I comment on this, let me stick my chin out by saying that I have not yet met the woman who, I think, could satisfactorily manage a kinema, and I've seen quite a few having a try. Certain things arise in the managerial routine that I contend can only be properly handled by a man. Another thing: I have heard the outspoken views of senior projectionists asked to take instructions from a woman, and they take a very poor view of the idea.

The suggestion that exhibitors are not paying their lady managers the correct rate is, I am certain, not true, at any rate not to my knowledge. It may apply in some isolated instances, but exhibitors generally are honouring the agreement.

Stage Bands

THERE are whispers in Charing Cross Road that firm inquiries are being made by one of the major circuits regarding the booking of stage bands. I cannot imagine that stage bands at the extravagant salaries required for that type of entertainment luxury will justify engagement in the majority of situations.

Some unknown bands might, no doubt, be booked cheaply, but except for bands with known names, either from radio or vaudeville, I cannot believe that the average kinema audience would react favourably to such an experiment, even if there is a film shortage.

Novel Publicity

FULL marks to Ealing Studios for their brilliant tie-up with Woman's Fair Exhibition at the Dorland Hall. A miniature premiére with a continuous excerpt from "It Always Rains On Sunday" is exploitation superb. Every kinema showing the film will benefit from this effort.

I only wish some of the other exploitation departments would give more thought to advance exploitation. Leave the hoardings alone and do some real thinking, then put the thoughts into action like Ealing have done, and you'll do the exhibitors a favour. I wonder how many publicity directors have tried some of those fantastic ideas which appear in the campaign sheets. So often they smell of America, and what's practical in America is often a dead loss here.

SHOWMANSHIP

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

E. Bromley, Odeon, Oldham.

Geoffrey W. Hurt, Odeon, Temple Fortune, London.

Don't Neglect the Canopy; it is the Kinema's Signpost

THE canopy, apart from its purely functional rôle as a protective umbrella for the kinema entrance, was intended as a medium for introducing the kinema to the passer-by. It is rather like the dust-cover of a book which affords protection to the handsome binding, but also carries the title, author's name and, sometimes, catch-phrases attractively printed, with the object of catching the potential buyer's eye, persuading he or she to peep inside, and eventually to buy the book.

Showmen, I feel, are neglecting the canopy. For some reason its use for advertising purposes has diminished over recent years.

During my travellings I have noticed the drabness of many of these adornments to the theatre front. There are missing letters, broken glass, rust, and a surprising lack of originality in the use of advertising material.

What are the reasons? Difficulty of obtaining suitable materials, lack of facilities for effecting repairs, and the continued ban on the use of light for advertising purposes, perhaps. But surely those are difficulties that the enterprising manager can overcome?

The canopy is important, to my mind, for this reason. It is the kinema's signpost. It is the pointer to where film entertainment can be found. Particularly is this so where the kinema has a restricted frontage or where the building is located in a narrow thoroughfare. More often than not it is the first indication to the passer-by that there is a kinema in the vicinity.

For this reason then the canopy should receive more attention than it is getting at present. First and foremost, it should present a bright face to the public. Fresh paint, bright lettering, and so on, impart to your frontage an appearance of cleanliness which invites patronage. Remember always that those first impressions are important.

Size and clarity of lettering used is also another important factor. The distance from which it can be read is dependent upon the approaches to your kinema, and of the quality of the eyesight of the individual, amongst other things. Lettering, therefore, should be bold—bright colours are more easily seen than dull tones—and it should be arranged in careful relation to the lines of vision along the approaches to the kinema. Make sure that it can be read by people passing in buses or cars, or by the person standing at the cross-roads some fifty yards or more away.

It is a pity we are still denied the use of electricity. But why has nobody thought of using lettering made up with reflecting studs similar to those used on signs and advertisements which we have all seen, no doubt, on country roads? They are most effective when reflecting the sun's rays during the day or the beams of car headlamps at night. I am sure they would be equally effective on the canopy. Again, why not make more use of luminous paint?

IN dealing with the canopy, we must also consider the above-the-canopy display. For a long time I haven't seen a display of this type worth publishing in these columns. This form of exploitation is, I know, a ticklish subject. There are so many pitfalls for the unwary.

The attitude of local licensing authorities must be checked, and every possible step must be taken to avoid offending public taste. And by no means must displays of this type be allowed to become the subject of controversy, detrimental to the kinema concerned.

Although stunt displays, or those of a sensational nature, may be accepted in some situations, I would say it is much safer to endeavour to achieve the maximum effect by concentrating on dignity and restraint.

The object is to attract attention to the kinema and its programme, and there are many obvious ways of doing this by using pictorial display, posters, models, and other decorative effects.

There are, however, many ways of achieving this by other than the direct advertising method. Why not use the above-canopy display space to announce local polling results, targets and day-to-day totals for the town's savings campaign, and even the local football results or cricket scores? There must be many original ways in which this idea can be applied. Not only does it provide a public service, but it also makes the kinema a focal point in public affairs. And that is worth a lot in terms of publicity values.

Illustrated Story

C. SMITH, Odeon, Whalley Range, concentrated on theatre publicity in his campaign for "A Woman Destroyed." In the box-office show window he had a display card to illustrate the story of the film. The card was shaded, commencing on the left-hand side with a bright colour, gradually growing dark in the centre and becoming light again to the right-hand edge. On the first portion were lines of music representing the music-hall atmosphere of the film, the centre contained a half-filled wine bottle and wineglass, and the third portion represented the sunshine or happy ending to the film.

Above the illustration were the words "The drama of a woman who was destroyed but who came back to life again." Then followed details of the film.

In front of the display were copies of the music from the film, a half-filled bottle of wine and wineglass. The usual foyer display was built up with framed d.c.s, posters, cut-outs and stills.

Smith also arranged an unusual tie-up with a local herbalist, linking the picture with special medicinal herbs.

Teaser Campaign

AN extensive publicity campaign was carried out by Leslie Fletcher, Carlton, Nottingham, in connection with M-G-M's "The Beginning or the End." Realising the great importance of the subject covered by this film, Fletcher planned a campaign in the form of a challenge.

Six weeks prior to playdate, posters appeared on hoardings in the town and the theatre lounges worded: "Is it the Beginning or the End?—

Presents
ARMERS DAUGHTER

Carnival processions are a feature of the holiday season and they always provide a splendid opportunity for film publicity. Here is the amusing tableau entered by Ken Rowland, Odeon, Weston-Super-Mare, in the local event for THE FARMER'S DAUGHTER (RKO-Radio). Rowland and his four-year-old daughter Anita, can be seen on the cart

ERROL FLYNN
Gentleman
JIM
FLYNN
JIM

This boxing ring scene was set up by T. Toole in the foyer of the Criterion, Dudley, to get the right atmosphere for GENTLEMAN JIM. The display was built by Foreman Hewitt and Chief Operator Parker with material borrowed from a local sports outfitter. Toole also secured use of the outfitter's shop window for a tie-up display

Future Peace—World Destruction—Is it in our hands?—Watch this space for the answer." Each week for a month the wording was changed, and then a fortnight before playdate an extra big drive was made.

A large display panel was placed in a prominent position in the theatre worded: "'The Beginning or the End'? The human story behind the greatest factual drama of all time—The film that asks a vital question—There has been a past! There is a present! Will there be a future? *You* cannot afford to miss this picture. It challenges humanity." This display for week of showing was transferred to the canopy.

Press cuttings relating to the atom bomb were collected for weeks in advance, and these, together with stills, were placed on a poster in the foyer. R.A.F. stations in the vicinity were contacted and a special letter sent to C.O.s advising playdate.

A tie-up on the book angle was also made with a local bookshop, who gave a window display of art cards and stills.

Personal Memories

WHEN showing "Beau Geste," C. Stokes, Kelvin, Glasgow, made use of some photographs he had taken during the war of Broderick Crawford, the U.S. film star, who was then a sergeant in the U.S. Army.

He had a dozen enlargements made and displayed them locally with stills from the film and a caption worded: "Sergeant Broderick Crawford, U.S. Army, with Kelvin manager. See Broderick as Hank in 'Beau Geste' with Gary Cooper at Kelvin next week."

A slide with similar wording was flashed on the screen a week before playdate.

Effective Set-piece

A SIMPLE but effective display was devised by relief manager R. A. Goodacre, Ritz, Scunthorpe (A.B.C.), for "While the Sun Shines." Set against a black curtained background and suspended in mid-air was a large circular cut-out representing the sun, superimposed with a cut-out head of Ronald Howard. Below in bold white lettering was the title of the film, and a decorative edging made from cardboard completed the display.

Cuckoo in the Nest

JYMPSON HARMAN in his *Evening News* review of "The Loves of Joanna Godden," said it was the first film in which he had heard the note of the cuckoo. Acting on an idea put forward at a circuit publicity conference by L. Wilkins, assistant manager of the Broadway, Stratford, this point was turned to good account by W. T. Jakes, assistant manager, Troxy, Stepney, in his exploitation campaign for the film.

Using the P.A. system and loud speakers installed in his vestibule, a recording of the cuckoo's call was played several times a day when the vestibule was crowded with patrons, entering and leaving the theatre, and displayed in front of the pay boxes were quads worded: "There's a Cuckoo in the Troxy Nest. Hear it next week in 'The Loves of Joanna Godden.'"

Well Varied Attack

L. STANLEY HODNETT, Gaumont, Middlesbrough, covered almost every publicity avenue in his campaign for "The Man Within." The local Press, teaser quads and slides, theatre displays, and an organ interlude were utilised to good effect.

To make the film title known Hodnett arranged for a car-hire firm to display in its fleet of taxis cards worded: "Just say to the man within 'The Man Within' please." Smiths gave a window display of the book and distributed overprinted bookmarks; a local photographic firm which had received a consignment of film printing paper, divided from export supplies, tied-up on the film's smuggling theme, and a furniture store devoted a full window to the film.

A children's painting contest run by the local newspaper, and the distribution of 5,000 by a local laundry which shared the cost of printing, completed the campaign.

Kettering Controversy

THE "Would you take 'Frieda' into your home", controversy was developed by B. R. Kelly, assistant manager, in his campaign for the G.F.D. film at the Odeon, Kettering.

He ascertained the views of patrons on this subject, selected a number of those saying "Yes," and published their comments with opposition views taken from the National Press. These appeared in the local Press the fortnight preceding playdate, and on the Monday of playdate were replaced with an ad. giving the details of the film, and a summing up, stating, "The South says NO, Kettering says YES—See for yourself and decide."

Fifty brochures were sent out to discussion groups, British Legion, art and social clubs and community centres, accompanied by a letter giving times of showing, and offering "block" bookings for Friday.

As the showing of the film coincided with lifting of the ban on P.O.W. visits to kinemas Kelly invited the local press to send a reporter to the Monday matinee which was attended by two P.O.W.s.

Cardiff's Critics

A FILM criticism competition, which, it was felt, would appeal to most types of patron, but to the better class of patron in particular, was the main attraction in A. J. Brown's campaign for "The Man Within" at the Empire, Cardiff.

James McKinty, *Western Mail* critic, wrote a special criticism of the film and this was sealed and locked away. Members of the public were then invited, through the medium of the local Press and throwaways to submit criticisms of the film. A prize of £5 was awarded to the entry most closely in accord with the one written by McKinty.

Six tie-ups were also negotiated, the most important of which was a full window display at the Gas Co.'s showrooms.

Prestige Press Publicity

LAST week my notes dealt with Press publicity and indicated that copy with strong reader interest is more likely to find space in the local paper than the conventional blurb. Here is an example of good prestige Press publicity, which comes from E. W. Meadows, Odeon, Manchester.

The Manchester Evening News is running a series of articles under the heading "Other Women's Lives." The writer of these articles took Marjorie Tanner, one of the Odeon's cashiers, as a subject for this series recently. Result: 13 in. of publicity.

"Livingstone" on Parade

GLASGOW'S famous George's Square was the scene of a useful piece of exploitation by Miss L. Watt, Florida, Glasgow, for the reissue of "Stanley and Livingstone." The occasion was a parade of the Scots Guards Regiment, and, anticipating the large numbers of people who would gather in the square to watch the ceremony, Miss Watt had two sandwich-board men on parade.

They took up positions on either side of the statue of Livingstone which adorns the square.

Another attraction staged by Miss Watt recently was the appearance of G.-B. organist Frank Olsen. He appeared on the stage, playing the piano in accompaniment to organ recordings which he had made at the Picture House.

Personal Appearance

A BOOST for "Take My Life" in particular, and for British pictures in general was secured by H. W. Musselwhite, Odeon, Falmouth, when Winston Graham and Valerie Taylor, the story writers for the film, made a personal appearance at the kinema.

Before introducing the couple, Musselwhite referred briefly to the enormous progress made by British film production. He pointed out that for this great progress it was necessary to have not only stars, producers and directors, but very many other experts whom the public knew little about, such as Winston Graham and Valerie Taylor.

Safety First Campaign

A SAFETY FIRST campaign was organised by relief manager R. Bowen, Hippodrome, Derby, for "Take My Life." A week prior to playdate, 2,000 throwaways were distributed, giving details of the film and informing the public of an award being made to persons who were "safety minded." During the week of showing, a Boy Scouts Safety Observance Squad patrolled the town and commended those who used common sense in crossing roads. They were then presented with a numbered voucher. If this number appeared in the theatre advert. in the local Press they could claim a free ticket to see the film. Motorists who were commended had their car registration numbers inserted in the paper, and could claim on presenting their log book at the theatre.

In addition, a foyer display was arranged in conjunction with the local health department tieing-up with the immunisation of children against diphtheria.

Three thousand pamphlets giving details of immunisation and the theatre's programme were distributed through the medium of local shopkeepers. A local taxi firm was also persuaded to alter its advertisement in the Press to read "'Take My Life'—It's British and Safe. Safe with Abbey Taxis." Slips, similarly worded, were pasted on the windscreens of all their cars.

It Arrived with the Milk

PUBLICITY at no cost was the aim of M. Lewis, Regent, Taibach, near Port Talbot, when exploiting "The Razor's Edge." He was helped considerably by the fact that his 'Chief' possessed a printing set.

Five thousand circular discs were cut out from adhesive labels and printed with the name of the theatre, film title, and showing times. These were then pasted to a circular cardboard disc used for the tops of milk bottles. With the co-operation of three roundsmen 6,000 bottles were labelled and delivered. A further 2,000 labels were printed on the sticky side and fixed to the bottoms of glasses used in six of the local hotels and public houses.

This pony and young jockey created interest in Cleethorpes when they appeared in the streets and on the sands. It was one of several ideas used by the manager of the Ritz, and 20th-Fox exploiteers to publicise THE HOMESTRETCH

DONT MOVE
WITH
MISS THE TIMES

A neat mechanical display devised by J. L. Cull, Odeon, Cheetham Hill, Manchester, for THIS MODERN AGE—PALESTINE (G.F.D.). The revolving box carried the words: "Move with the times. [Don't miss one edition of . . ."

Ten local shops were approached and consented to place stick-ons on all parcelled goods. Theatre stock was covered in the same way. In addition, 10 D.C.s were displayed by newsagents bearing the title "Holiday News," and giving essential details.

The cost of this enterprising publicity totalled 3s. 9d. —price of the labels. The D.C.s were stencilled at the theatre on the backs of old posters. Lewis gives credit to his assistant, H. Griffiths, who worked hard to make the campaign a success.

Fuel for Publicity

FUEL is in the news, and for this reason B. R. Kelly, assistant manager, Odeon, Kettering, decided on a link-up with the fuel office to exploit "Homestretch," although he said it needed a "long-stretch of imagination to do so."

He had thirty broadsheets printed "Make your coal at 'Home-Stretch' as far as possible."

Continued on page 32

MUSIC *Edited by* ***JACK COURTNAY***

A.T.O. President Makes Plea for More Enthusiastic Co-operation

POSSIBLY because we are in the midst of the holiday season attendance at the September meeting of the A.T.O. was rather thin. Sydney Gustard presided and, in his opening address, made a plea for more enthusiastic co-operation from members who, by virtue of their many broadcasting arrangements, found it difficult to attend. He urged them to make a special point of being present, as it was largely owing to the Association's early negotiations that the present broadcasting position prevails.

Sydney also mentioned that he had had a most successful week at Chester and he was pleased to bring before the meeting an application from Ronnie Paget, at present organist of the Gaumont, Chester, for election. Ronnie was unanimously elected a member.

Smethwick Meeting

Among other announcements from the chair was that arrangements had been made for the committee to travel to meet the provincial members at Smethwick on October 5, Jack Evans being in charge of the arrangements. Any organist who would care to go along would be welcome but should get in touch with Jack Evans who will notify him of time and place.

Tommy Dando is a busy man these days, his new Friday night Guest Night series entailing a lot of additional work. Tommy goes about these things in a big way, co-opting anybody that he thinks will add to the prestige of his theatre.

Thus he had the Mayor of Watford on his opening programme and for his guest star Pat Kay, the pianist. In his next will appear the Watford Town football team with their manager, Jack Bray.

By this means he secures, perhaps, more space in the local papers than any other organist at present, and talented amateurs are only too anxious to appear on his programmes.

Reminiscent of the Royal Command Film Performance at the Empire, were the crowd scenes that besieged the Trocadero, Elephant and Castle, on the occasion of their big Variety Concert on Sunday. Dando was naturally delighted to appear on the same bill as the Inkspots, and his choice of swing numbers just fitted the occasion. He gave two shows of eight minutes in the programme and both received a great hand!

The recently formed Music Publishers' Contact Personnel Association, of which Percy Hirons and Reg. Evans act as treasurer and secretary respectively, is arranging a social evening at the Lyceum, Wellington Street, Strand, on October 30, commencing at 9.30 p.m. and ending at 3 a.m. the following morning. I hope that in spite of the admission fee of one guinea as many organists as possible will join in the fun.

Heard John Howlett at the Swiss Cottage Odeon, his base theatre, the other night in a selection of melodies by Albert Ketelby. This pot-pourri of fantastic, pictorial and sweet melodic music, in conjunction with the well-written, interesting and artistically executed slides projected on to attractive background, earned for John very satisfying applause.

Harry Fields, of the Savoy, Enfield, Middlesex, is now a Licentiate of the Trinity College of Music, London, having been accorded a teacher's diploma at the July examinations.

Harry must be one of the most "degreed" men in our profession, for he collects degrees and diplomas as other people collect stamps, and he tells me that he also sat for the Fellowship of the London College of Music on piano, and one of his examiners was Philip Dare, M.A., Mus.Bach., who will be remembered by readers as one of England's foremost exponents of the kinema organ.

SHOWMANSHIP—*continued*

These were pasted on the sides of co lorries, which visit practically every hamlet an village within reach of Kettering. He also ha the use of the Ministry of Fuel's window, which wa dressed with an art poster worded: "'The Hom stretch.' It's delightful."

In the centre was a drawing of a man, lippered and complete with pipe, stretched out i a large armchair, in front of a fire, and at the b tom was the slogan: Save fuel now to enjoy your "Home-stretch" in the winter.

In a foyer alcove was a miniature racec rse, the grass being supplied by a green rug and t railings by white painted cardboard, with a "Hom tretch" quad in the background.

Other Credits

L. McCollin, Tower, Launceston ("Great Expectations"); A. P. Fitzpatrick, Odeon, Harlesden ("Frieda"); W. J. Fender, Odeon, Wrexham ("Welcome Stranger"); J. A. Solkton, A./M., Regal, Yarmouth ("So Well Remembered"); P. Devine, Regal, Cambridge ("Till the Clouds Roll By"); T. W. Crook, Casino, Liverpool ("The Overlanders"); T. E. Phillips, New Oxford, Manchester ("The Yearling"); P. Sykes, Odeon, Crewe ("Take My Life"); W. E. Case, P.H., Monmouth ("Magnificent Doll"); L. H. Tallantine, Grand, Maltby ("Bells of St. Mary's"); S. D. Holman, Plaza, Plymouth ("Temptation Harbour"); C. E. Wythe, Odeon, Harrow ("O.N.C.C."); S. J. Key, Playhouse, Greenford ("Blue Skies"); F. Minde, Odeon, Eltham ("Teheran"); C. D. Conway, Odeon, Dunstall ("Black Narcissus"); R. Felton, Odeon, Newport ("Welcome Stranger"); G. Leopold, Ritz, Market Harborough ("Cloak and Dagger"); T. B. Wilkins, Corona, Gt. Crosby ("Dead Reckoning"); W. G. Thomas, Odeon, Port Talbot ("Welcome Stranger"); C. Lloyd Davies, Gaumont, Wolverhampton ("The Man Within"); W. J. Joy, Ritz, Sunderland ("Sea of Grass"); John McTaggart, Playhouse, Fraserburgh ("Laughing Lady"); T. Rowland, Odeon, Chesterfield ("Black Narcissus," etc.).

The Showman

Aids to Showmanship

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TECHNICAL

OBSERVATION WINDOW

More Equipment for Export?—Rex Hartley Elected to Fellowship of B.K.S.

IT is too early to say how the Government's new export programme is going to affect the equipment and furnishings side of the Industry. It can be assumed, however, that the home market will have to wait for a much longer period than previously anticipated for new projection equipment, draperies and carpets in any quantity.

Since the resumption of manufacture a large proportion of product has been earmarked for the overseas markets, and if raw materials remain available to the Trade it is certain that export targets will be stepped up considerably.

I understand that the Ministry of Supply has invited the Incorporated Association of Kinematograph Manufacturers to submit its observations on the subject.

Although manufacturers are anxious to exert the utmost effort to boost exports, their position will remain obscure until the Trade's place on the priority list for essential raw materials, such as steel, is made known.

During the past few months outputs for the overseas markets have been rising steadily. Tommy Chilton, of J. Frank Brockliss, told me that his firm's exports last month created an all-time record for the company.

FELLOWSHIP of the British Kinematograph Society has been conferred upon Rex Hartley, G.E.C.'s studio lighting specialist, and one of the most indefatigable workers for the cause of the Society.

In the original ballot in November last, when 15 members were elected to Fellowship, Rex just failed to come within the favoured 15.

Last week the existing Fellows, in accordance with the Society's regulations, recommended those nominated for Fellowship last year but not elected. Rex Hartley was the only one of that group against whom there were not two dissentients, and the conferment of the Fellowship followed by a decision of the Council.

Rex has been a vigorous "recruiting sergeant" for the Society, especially in the Film Production Division, and his efforts to build up a really comprehensive library have met with considerable success. His check-up on members wearing badges has its amusing side also.

TWO Honorary Fellowships, also highly deserved, have been conferred on P. H. Bastie, the Society's treasurer over many years, and A. G. D. West, M.A., B.Sc., F.R.P.S., whose presidency during war years did so much to consolidate the Society through a difficult period.

Rex Hartley

E. R. Eadie

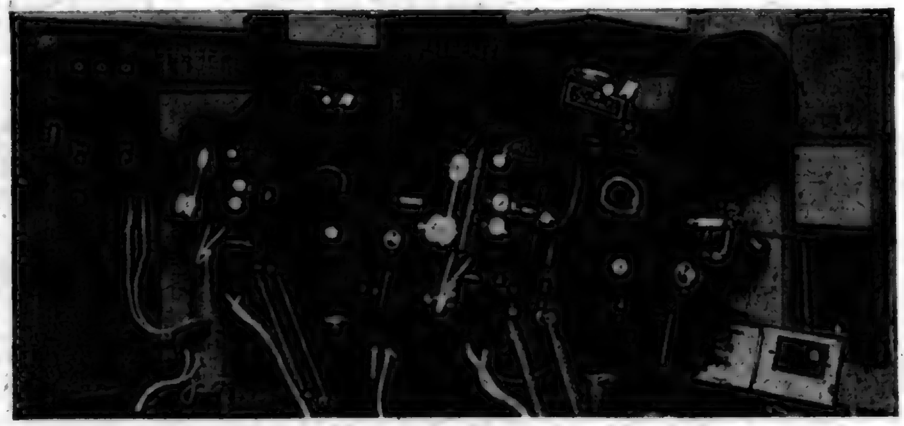
Mr. West, as technical director of Cinema Television, is a leading figure in the development of large-screen television, while P. H. Bastie, managing director of Ernest F. Moy, has been engaged in the manufacture of kinematograph apparatus for half a century. He is a Life Honorary Member of the London Association of Engineers.

The B.K.S. Council has announced that nominations for the conferment of further Fellowships may be submitted on forms shortly to be obtainable from the Secretary. These must be handed in before March 1, 1948. The conditions governing nomination are set out on the form.

E. R. EADIE, immediate past-chairman of the Northern branch C.E.A. and proprietor of the Apollo, Birtley, Durham, received double congratulations when he was elected chairman of the Newcastle Section of the British Kinematograph Society, as the election coincided with the 40th anniversary of his wedding day.

His predecessor as chairman, R. E. Greene, offered Mr. Eadie congratulations on both achievements.

W. G. ALTRIA.



View of the Ross "Streemlite" arcs installed at the Regal, Walham Green, in conjunction with RCA LG234 sound system

First "Streemlite" Arcs Installed

THE Regal, Walham Green, London, is the first kinema in the country to be equipped with the new Ross "Streemlite" arc lamps. They have been installed in conjunction with the new RCA type LG234 sound system.

Several new ideas have been incorporated in the general layout of the projectors and sound equipment at the Regal following consultations between RCA and Ross installation engineers and Ken Barratt, the chief projectionist.

The monitor speaker, contrary to normal practice, has been mounted on the top of the main amplifier rack located at the rear of the box. It is recessed into the wall to a depth of 4 in. in order to bring the speaker in such a position as to allow the wall surface to act as an infinite baffle. Apart from the improved quality of the reproduction from this source, the projectionist now hears the sound direct and unhindered by machine noise, and, a point of some importance, at the same volume level for each projector.

By mounting the fader switch directly below the exciter lamp compartment, complete centralisation of projector controls has been achieved, thus allowing the operator's hands to remain at the crucial point during changeovers.

POOL CARBONS

RCA
SOUND SYSTEM

NEW CANADIAN KINEMA OPENED

British Projection and Sound Equipment

TORONTO had its first theatre opening for many years when the Fairlawn, in Yonge Street, was opened recently by Odeon Theatres of Canada.

The Fairlawn with 1,195 seats, now becomes the circuit's first-run kinema in the Ontario capital. It is equipped with the Gaumont-Kalee "21" projection and sound system shipped from this country and installed by Gaumont-Kalee, Toronto, but otherwise the theatre unit is a Canadian creation. Seats, furnishings, electric fixtures, air-conditioning, mirrors, carpets and other details were from sources in Ontario.

The windowless structure has severely straight lines, the only exterior ornamentation, other than glittering entrance, marque, sign and a few inset display panels, being a set of sturdy louvres around the upper left edge of the main façade. In the plainness there is no structural distraction, and the Fairlawn is obviously a post-war model of Canadian theatre style. The manager is Howard Elliott, Toronto.

G.B.-Kalee Manchester Contracts

Manchester branch of G.B.-Kalee (divisional manager, L. H. Mould) has orders on hand for the following installations: Verona, Knott End, "No. 20" projectors; Central, Blackburn, "No. 20" projectors and arc lamps; Empire, Preston, "No. 21" projectors and Lightmaster arc lamps; Devonshire, Broughton, Salford, Nevelectors.

Improved Projection Room

Douglas, I.o.M., Corporation has approved plans for alterations to the projector room at the Regal, Douglas, which is owned by the Palace and Derby Castle circuit.

Changes in the Box

The following chief projectionist appointments have been made in the G-B circuit: R. C. Warren, Majestic, Clapham; R. J. Stead, Majestic, Chester; W. J. Rumsby, Tower, Peckham; T. G. Harold, Gaumont, Wednesbury; J. J. Crisp, Pavilion, Newcastle.

EVIDENCE OF SUPREMACY No. 6

CONTROLS

To "the man behind the machine" ease of control is of vital importance. The Gaumont-Kalee "21" is not merely provided with every refinement of adjustment that experience can suggest, but it positively invites the projectionist to exercise his highest craftsmanship. Every control necessary to ensure those fine shades which distinguish the perfect picture and the perfect sound are ready to hand—the pride and delight of the expert operator.

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Pitchfords

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Sept. 18 and Wed., Sept. 24

Thursday

Behind These Walls (*A.B.F.D.*)

Hammer Theatre. 10.30 a.m.

Cast: Pierre Brasseur.

This film relates the dramatic rescue by the R.A.F. of the Resistant hostages from the prison at Amiens. It shows the events leading up to the carrying out of the operation that was planned in England.

South of Panama (*Renown*)

Hammer Theatre. 2.30 p.m.

Cast: Roger Pryor, Virginia Vale, Hugh Beaumont, Duncan Renaldo. **Director:** Jean Yarborough.

Reissue. Comedy and thrills are combined in this adventure-action thriller relating the story of a fearless newspaper man who is involved in strange happenings with a gang of international crooks.

Copacabana (*United Artists*)

London Pavilion, 11.15 a.m.

Cast: Groucho Marx, Carmen Miranda, Steve Cochran, Gloria Jean, Andy Russell, Fourteen Gorgeous Copa Girls. **Director:** Alfred E. Green.

Introducing the new comedy team of Groucho Marx and Carmen Miranda, this Sam Coslow musical is set in the New York night-club from which it takes its name.

In the story, Groucho is an agent with only one client—La Miranda. He contracts to supply two singers to the Copacabana and Carmen is forced to do both—involving a lightning quick-change between numbers. When one of the "two" singers disappears, Groucho is accused of murder, but is saved by Carmen.

Monday

A Likely Story (*RKO-Radio*)

Own Theatre. 10.30 a.m.

Cast: Bill Williams, Barbara Hale. **Director:** H. C. Potter.

On his way to New York, Bill Baker, played by Bill Williams, meets Vickie North, played by Barbara Hale, an aspiring young artist. Bill is knocked unconscious when some luggage falls from a rack, and wakes up in hospital. He hears doctors discussing a hopeless heart case, and believes himself to be the doomed man. On leaving hospital he contemplates jumping into the river, but is prevented from doing so by Vickie.

In order to repay her kindness, Bill undertakes to help Vickie financially and makes a deal with Louie, a gangster, and his chief to sell them his insurance for her benefit, and they agree to buy Vickie's paintings in exchange.

Tuesday

Fame is the Spur (*G.F.D.*)

Studio One. 10.30 a.m.

Cast: Michael Redgrave, Rosamund John. **Director:** Roy Boulting.

Two Cities' adaptation of Howard Spring's novel, with Michael Redgrave starred as Hamer Shawcross, a man of high ambition and outstanding gifts, which find an outlet in the field of politics of the late 19th century.

Rosamund John is seen as Ann, his wife, who, until her death, guides and inspires him towards the success for which he is always dreaming but which seems to elude him until he meets Lady Lettice.

Wednesday

Uncle Silas (*G.F.D.*)

Studio One 10.30 a.m.

Cast: Jean Simmons, Katina Paxinou, Derrick de Marney. **Director:** Charles H. Frank.

Based on the thriller by Sheridan le Fanu, this is the story of a young girl who is left a fortune under the guardianship of an unscrupulous uncle.

Jean Simmons has her first starring role as the heroine, while Derrick De Marney appears in the part of the evil Silas. The Greek actress, Katina Paxinou, also has an important role in this her first film for a British studio.

◆

IN PRAISE OF THE COAL BOARD

—Your C.O.I. This Month

The Central Office of Information's monthly film release for September is "Report on Coal."

In January, 1947, the Coal Board took over the nation's mines. Between 1924 and 1945 the industry lost men, and output had decreased. The Coal Board took office with two objectives—a short-term task of getting an increase of at least 11 million tons of coal and 40,000 recruits by the end of 1947, and a long-term policy of reorganisation and mechanisation of the industry.

The film reviews what the Coal Board has achieved to date, showing examples of the most modern mechanised equipment, and the sinking of a new pit shaft at Rothes, in Scotland.

"Report on Coal" is a Crown Film Unit Production made for the Economic Information Committee.

Dublin Crowd Greets "Captain Boycott"

The largest crowd seen in Dublin for many a day greeted British stars attending the première of "Captain Boycott." The people of Dublin lined the approaches to the Theatre Royal to cheer the arrival of Stewart Granger, Kathleen Ryan, Greta Gynt, Joan Greenwood, Valerie Hobson, Hazel Court, producer Anthony Havelock-Allan, director Frank Launder, and many others.

They had a special welcome for Noel Purcell, Eddie Byrne and Maureen Delaney, Dublin favourites, who have feature roles in "Captain Boycott."

Six Irish Cabinet Ministers, the Chief Justice and Lord Mayor of Dublin were among the guests. Special permission was given for the stars to broadcast over the Government - controlled Radio Eireann as they arrived in the foyer.

"Captain Boycott," produced by Individual Pictures and made at Pinewood Studios, has been enthusiastically received by Irish critics and audiences.

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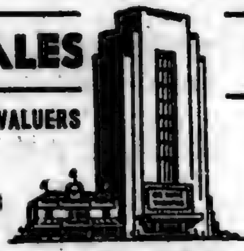

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1947

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 SEPTEMBER 18, 1947 NUMBER 16

Statics Grow in the West Country

See page ix

What the Counties Are Doing

See page iv

School Year Opens with Elaborate Plans to Extend Visual Aids

COUNTIES ARE STEPPING-UP BUDGETS: BUT SOME STILL HOLDING FIRE

Special Survey by "Sub-Standard Film"

THIS school year should see big developments in the use of visual aids in most parts of the United Kingdom. A special survey of county plans and policies conducted by "Sub-Standard Film" reveals that the great majority of education committees are determined to exploit the use of the film and the film-strip as a teaching medium on the largest possible scale.

Information given by Education Officers who were invited to reveal their plans indicates that individual counties full in equal numbers into three distinct categories with their visual aid programmes. They are: (1) Those who have got off to a flying start and are making extensive use of the screen in schools; (2) counties who are adding final touches to ambitious schemes to be put into operation as soon as possible; and (3) the "wait-and-see" group which has undecided plans for future development.

Counties in Class One are well established with 16-mm. projectors, film-strip equipment and, in a large number of cases, film libraries. Many are supplementing these activities by encouraging teachers to join visual aids societies.

These societies have one principal aim—to make the teacher film-minded. Exchange of opinion on the use of visual aids and the production of short instructional films and film-strips are common activities in most groups.

Large Estimates

Class Two counties, in general, have big schemes in the offing. Within the next few months their education committees will be asked to approve large estimates for the purchase of sound and silent projectors and film-strip equipment.

But in Class Three, the picture is not so bright. High costs and severe shortages in the equipment field are cited by many counties as stumbling-blocks to any development. Some are taking advantage of the Central Office of Information's mobile outfits, but others display little enthusiasm in building up a films-for-schools service.

The cost question applies particularly to some of the smaller counties in Class Three.

Commenting on the possibilities of stimulating interest in visual aids in the counties who have, so far, shown little enthusiasm towards the medium, a Ministry of Education official said that many measures have been adopted to make education committees film-minded and they should, by now, be aware of the Minister's wishes. Circulars, memorandum and new regulations have consistently publicised visual aids methods.

55% Grants

With regard to the cash question, he said, county education authorities are getting grants which average 55 per cent. to help them over the initial-outlay hurdle. But many may still be unaware of the advantages which lay in the medium.

"To overcome this," he added, "the Ministry is publishing shortly a special pamphlet to stimulate the widest possible interest in the classroom film and film-strip.

AUTHORITIES TO BE CIRCULARISED

What Equipment There Is and the Cost

LOCAL education authorities are to receive first-hand advice on new equipment for visual aids. The National Committee and the Preparation and Production Committee have decided to appoint representatives to a Technical Resources Sub-Committee, which is to make recommendations on projectors, film-strip units and other apparatus.

The new sub-committee will also circularise authorities with lists and prices of the new equipment.

Earlier this month the Preparation and Production Committee distributed to 80 commercial firms the first list of approximately 50 teaching films required by the National Committee. It invited producers to state the subjects they may wish to make.

Many firms, it is believed, may be producing subjects on the lines suggested in the circular.

During the Production Committee meeting it was decided to appoint a sub-committee to probe details of the proposed special agency to handle the distribution of the product when delivered. It considered such items as the acquisition of premises.

◆

Leeds Society Plans One-Week Exhibition

The great success of the one-day visual aids exhibition held in April this year has prompted the Leeds Educational Film Society to plan a much larger event for the Spring of 1948.

It is intended to make this a visual aids exhibition representative of the North of England and to extend the duration of the show over a week.

Many of the firms who took part in last April's event are making inquiries for a 1948 version.

Council Chamber to Become Kinema

Starting September 27, Southgate Borough Council is holding a Civic Week, during which one of the attractions will be shows of health and welfare films in the council chamber.

TEACHER FILM GROUPS AMBITIOUS PLANS

Arrangements for Courses

NEW teacher film groups are being created at an increasing rate all over the country. At a meeting of the Executive Committee of the National Federation of Educational Film Groups at the British Film Institute on September 13, it was decided to make the following suggestions to the Council of the Federation on September 20.

1. The production of a survey of available educational films.
2. The creation of a library of *new* educational films.
3. The arrangement of courses on visual methods for teachers.

In order that new groups may continue to develop and existing groups may further their efforts, each member of the Executive Committee has accepted "responsibility" for a particular area. Existing groups are also requested to maintain contact with the Hon. Secretary (B. E. Gillett, Colmers Farm Sec. Mod. School, Rubery, Birmingham), or the Executive representative.

Areas to be covered by members of the Executive Committee:—

F. E. Farley (London): London, Surrey, Sussex, Hants, Kent, Berks.

B. E. Gillett (Birmingham): Warwickshire, Worcestershire, Staffordshire, Leicestershire, Cheshire, Northants, Notts, Derbyshire, Rutland.

E. W. M. Heddle (Dagenham) and *Mr. Reed (West Ham)*: Essex, Norfolk, Suffolk, Cambs, Huntingdon, Bedford, Ely, Holland, Peterborough.

Mr. Badcoe (Exeter): Cornwall, Devon, Somerset, Dorset, Wilts.

T. Price (Pontypridd): Wales, Monmouth, Gloucester, Hereford, Shropshire.

Mr. Arkinstall (S.W. Herts): Herts, Bucks, Oxford, Middlesex.

A. Curry, M.B.E. (Leeds): Yorks, Lancs, Northumberland, Durham, Westmorland, Cumberland, Lincs (less parts covered by Mr. Arkinstall).

35-mm. Exhibitors Recommend Measures to Restrict Sub-Standard Expansion

BY P. G. BAKER, "KINE. WEEKLY"

DETAILS were released at this week's meeting of the Cinematograph Exhibitors' Association's General Council, of plans to internationally control the expansion of all sub-standard exhibition.

C.E.A. delegates reported that at an international conference held this summer in Brussels it was decided to recommend to all exhibitor associations that:—

Renters be asked to co-operate with exhibitors to protect 35-mm. exhibition from 16-mm. shows.

No further static sub-standard kinemas should be situated at within a three-mile radius of any 35-mm. house and that no mobile show should be allowed to operate within such radius of any 35-mm. kinema.

Exhibitors must be given a 12-month bar on all films before they are issued on sub-standard stock, irrespective of whether they are to be shown by static or mobile 16-mm. units.

Before these recommendations can become operative, further international talks will have to be held. These cannot take place until general approval for this policy has been given by each European exhibitor.

SUB-STANDARD FILM
Supplement to
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JOINT EDITORS
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Straight Off the Reel

NEARLY 33 per cent. of the county councils who accepted our invitations to send us a review of their visual-aids programmes, reply to the effect that little has been done in the past and not much is being planned for the future. A grim figure. But, fortunately, the large majority of committees are either forging ahead with existing well-organised schemes or laying the foundations for a wholesale invasion of classroom films into schools. On balance, then, the picture is bright, very bright.

BUT what can be done about the education committees who readily blame high initial costs and shortages of equipment for their lack of progress? Quite a lot has been done in the past—a great deal more can be done in the future. Take their arguments first of all. Cost. Is this such a stumbling block? Don't forget that, on an average, each county receives a grant of 55 per cent. from the Ministry of Education for new teaching materials. And shortages. Plenty of secondhand projectors about if they care to look for them. Surely these would help out until new machines came off the assembly lines in sufficient numbers.

NO, it seems that the real reason behind their reluctance to develop visual-aided education is their persistent doubt of the new medium's advantages and capabilities. Until this doubt is scotched once and for all they will continue to fight shy of spending large sums of money on what they consider to be a "new-fangled idea."

LET'S see what additional tactics can be employed to break down this prejudice. The present position is that on one flank the Ministry of Education is laying down a hefty barrage with circulars extolling the powers of visual-aided education. On the other flank we have the National Committee, with its wide representation, driving at the local authorities on similar lines.

WHO'S in the centre of this attack? The teachers. But they need reinforcements. They want every teacher who is an enthusiast in the use of films and film strips to keep pressing his education committee until he gets the tools he wants This drive, coupled with a speedy materialisation of the ambitious production plans formulated by the two Visual Aids Committees, will reduce the number of counties listed in the 33 per cent. as "no future plans."

SCHOOL-FILMS PLANS

FILM or film strip projectors in every school; central film libraries; teachers' visual-aids societies; and the production of material locally—these are some of the ultimate aims of progressive education committees in their long-term plans to develop the science of teaching by vision.

They are revealed in special messages to SUB-STANDARD FILM.

Edinburgh

Normal Part of School Equipment

BEFORE the war, some progress had been made in equipping schools with visual aids: the supply of Epidiascopes or Episcopes and film strip projectors to secondary schools was authorised, film strip projectors were available for issue on loan to primary schools, and the committee gave financial assistance to schools desiring to install kinematograph equipment. The committee has now approved generally a recommendation by the Scottish Film Council that kinema apparatus should be regarded as a normal part of school equipment and it has authorised the expenditure of £3,000 during the current financial year on supply and upkeep of machines, darkening of rooms, hire of films, and purchase of film strips.

There are already in use 46 silent projectors, 1 sound projector and 16 film strip projectors. During the current financial year it is hoped to purchase three sound projectors, 10 silent projectors and 10 film strip projectors. The sound projectors are intended for use in youth service work and in secondary schools; the silent machines for primary schools and the film strip projectors for primary and secondary schools. A considerable part of the annual grant must be earmarked for film hire, etc., and the work of equipping the schools will therefore be spread over a few years. The bulk of the film hiring will be done through the Scottish Central Film Library.

There is already in the Education Department a small library of film strips, and additions will be made to this in consultation with the local branch of the Scottish Educational Film Association, which is assisting the committee generally in developing the use of visual aids in schools. The production group of the branch has been entrusted with the making of a number of experimental films and films intended to show to the public something of the work of the schools of Edinburgh.

James B. Frizell

Peterborough

Room for Specialised Health Subjects

TWO 16-mm. projectors are already in use in schools in my authority's area, one in a secondary modern school and the other at the Teachers' Training College. We are proposing in the immediate future to purchase a 16-mm. sound projector which will be generally available for schools and all educational purposes. A great deal of use is made of the services provided by the Central Office of Information, which tours schools normally three times a year showing a carefully selected programme of educational films.

Recently we have used films in the teaching of dental hygiene. I am convinced that there is room for a number of specialised films in health education subjects for use in schools.

While film projectors remain at their present high cost, we are concentrating on strip apparatus. Our aim is one available—but not necessarily one for each school. A central film strip library has been established and is widely supported by teachers. Many of our teachers are making strips of their own.

My authority has been active in the setting up of the Peterborough Film Society, which is starting vigorously on its first year of life and is now an independent organisation.

Leslie Tait

Isle of Wight

Detailed Apparatus Scale Approved

THE authority is very keen on extending the use of films and film strips in its schools and has planned a big programme of provision of equipment during the current year. The following has been adopted as a scale to be aimed at in the course of the next few years:—

SECONDARY SCHOOLS.—Under 200 on roll, 1 Diascope; 200 to 350 on roll, 1 Episcope, 1 Diascope, 1 silent film projector; 350 to 500 on roll, 1 Episcope, 1 Diascope, 1 sound film projector, 1 silent projector and 1 Microprojector; over 500 on roll, 2 Episcopes, 2 Diascopes, 1 silent film projector, 1 sound projector and 1 microprojector. ALL-AGE SCHOOLS.—Under 100 on

SWEEP THE COUNTRY

which invited counties to review their achievements and policies in the visual-aid movement.

This selection from the large number of rêplies received—restrictions on space prevent the inclusion of all reviews—illustrates the trends in the four quarters of the United Kingdom.

roll, 1 Diascope; 100 to 200 on roll, 1 Episcope, 1 Diascope; 200 to 350 on roll, 1 Episcope. Diascope, 1 silent projector; 350 to 500 on roll, 1 Episcope, 1 Diascope, 1 sound/silent projector. PRIMARY SCHOOLS.—Under 100 on roll, 1 Diascope; 100 to 200 on roll, 1 Diascope; 200 to 350 on roll, 1 Episcope, 1 Diascope; 350 to 500 on roll, 1 Episcope, 1 Diascope, 1 silent projector.

For the present, the authority is concentrating on the provision of film strip projectors rather than motion picture apparatus, since these instruments, being cheaper, will enable more schools to be provided with some visual aid apparatus in the immediate future, and since the post-war market in 16-mm. projectors is still very limited and fluid.

In addition to a few 16-mm. projectors already in schools, however, one has been purchased for circulation to other schools and two more are on order. In a new secondary modern school which is at present being erected at Cowes, arrangements are being made to instal a 35-mm. sound/silent projector which has been presented by a local kinema company. A central library of film strips is being built up, and strips are being loaned to individual schools on application.

The Isle of Wight Teachers' Audio and Visual Aids Society has been formed, and is concentrating on a promising programme.

A. L. Hutchinson

East Sussex

Strips Score in Rural Areas

THE East Sussex Education Authority has been interested in the use of visual aids in schools for some time, and before the war had adopted a policy of supplying 16-mm. sound kinema projectors to each secondary school in the county. At the outbreak of war, only five such schools had been so equipped, but since projectors have again appeared on the market, two more have been bought and a further two are on order.

The greatest expansion in visual aids has been, however, with regard to strip films and their use. It has been possible to buy strip film projectors where kinema projectors were not available, and some 42 projectors have recently been supplied to schools in the county and 40 more are on order. The advantages of the film strip projector are that it provides a form of visual aid which can be used in the small rural primary school, which is the predominant type in Sussex.

It is quite out of the question for many years to provide a kinema projector for every school even should it be desirable, but as the strip film projector can be supplied and used in the class with a minimum of preparation and technical skill, the advantages for the rural teacher are apparent. There is an ever-increasing choice of good strip films on the market, and teachers can have their own material made up into strips, thus performing a valuable service to their school.

It is hoped before long to provide every school in the county with a strip film projector, and the ultimate aim will be to provide secondary schools with a kinema projector as well.

So far the committee has not given particular attention to the provision of Episcopes except where, in a number of cases, governors have particularly asked for them.

B. S. Braithwaite (Deputy E.O.)

Parts of Kesteven

County Library to be Established

County of Lincoln

FOR some time now a number of schools in this county have had the use of vasual-aid apparatus. The form the apparatus has taken has been mostly film strip projectors, epidiascopes and one or two silent kine-projectors. In the estimates for the present year, however, the Education Committee has included a specific sum for the provision of a number of film strip projectors in the schools in the county. A special "aids to teaching" sub-committee was appointed, and this committee came to the conclusion, after very careful consideration, that it would be most advantageous if the money contained in the estimates for the year was spent solely on the acquisition of film strip projectors.

It is hoped to form a special sub-committee of the Director's Advisory Committee to consider the use and general development of visual aids in the schools.

A film library is to be established at the County Offices, and it is hoped that the administration of this will become part of the normal County Library service.

T. W. P. Golby

Continued on page xvi

OPEN MEMO

TO: Regional Petroleum Officers
FROM: Harry White

SUBJECT: PETROL FOR MOBILE KINEMAS

A MARKED increase in the number of applications for supplementary petrol coupons is likely to follow the withdrawal of the basic allowance at the end of this month. According to a spokesman at the Ministry of Fuel and Power, Regional Petroleum Officers will have the unenviable task of assessing the merits of these applications to decide whether issues of "E" or "S" coupons should be made.

In the anticipated rush to obtain petrol vouchers, it will be difficult for your staffs to spend much time analysing the individual circumstances attached to each application. This prompts me to place before you the special case of the mobile film exhibitor—many of whom will number among the entries in your "new applicants" files.

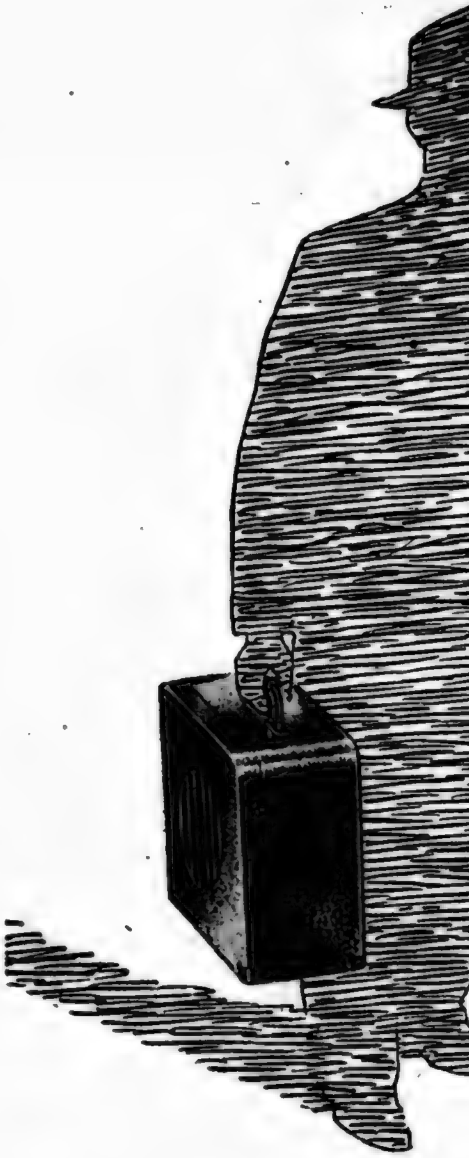
This "showman"—as he is termed in the industry—performs two big public services. By day he is usually visiting schools, technical institutes and other organisations, to exhibit films of a highly educational nature. At night, his mobile outfit can be seen in the remotest of villages putting on shows for the inhabitants who have no other form of entertainment.

In addition to these major activities, he makes regular visits to welfare centres with films dealing with practical hygiene; does valuable work for his local authority with road safety shows; and manages to squeeze in a couple of hours' performance at the hospital on the other side of the town.

To keep to this far-flung itinerary, he has been using the family car—but with no other source of petrol supply he will be "grounded" when the basic terminates. Is the mobile outfit to come off the road?

Apart from robbing the showman of his livelihood, the loss of his outfit will be a big blow to many public services.

You can stop this blow from falling—by marking applications from mobile showmen for petrol as "Essential."



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You will be hearing a lot about this Bell & Howell-Gaumont Projector in these pages from now on. And long before we have finished telling you, one by one, of its outstanding qualities, you will be writing to ask us which of our dealers has one to let you see, hear and operate for yourself. This we will gladly tell you. When this time comes we guarantee that you too will want to be a 'man with movie history in his hands'. Till then . . .

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THIS MONTH'S NEWS

DEVON FIRM SHOOTING NATURE STUDY SERIES: RANK TO MAKE RELIGIOUS FILMS

A LONG-TERM programme to make a series of natural-history films has been put into operation by Eric Woolley, managing director of Walden Films, of Torquay, Devon. Special apparatus has been installed to shoot material direct onto 16-mm. stock.

In hand is a complete survey of bee life, in colour, entitled "Bombus the Bumblebee." It will contain sequences devoted to parasites and material which, it is claimed, has never been photographed before. The complete film will run to 800 ft.

A special time-lapse camera is being employed in the production of a nature study series. This series will deal with the more common types of British plants, and the first short is expected to be ready in January next.

Both the bee film and the plant series are being made under the direction of Damian Webb, M.A., at York.

B.S.R.A. Opens New Season

The opening lecture of the British Sound Recording Association's 1947-48 season is scheduled to take place at the Royal Society of Arts, Adelphi, London, on September 26, at 7 p.m. Dr. L. E. C. Hughes, the president, will speak on "Sound and Its Relation to Recording."

Readers interested in the lecture may obtain invitations from the Secretary, B.C.M./B.S.R.A., London, W.C.1.

A new leaflet giving full details of the aims and activities of the Association will be available shortly. The secretary invites inquiries from readers.

Projector Plugs Politics

The Birmingham Unionist Association has adopted the 16-mm. film as part of its scheme for developing political education.

Its Education Sub-Committee has purchased a sound projector which will be made available for all sections of the Association for use at branch meetings, discussion groups, and lunch-hour gatherings. It is anticipated that the first of the series of exhibitions arranged for the autumn will be held next month.

Victor Markets a Miniature

A new 16-mm. sound projector, the "Lite-Weight," weighing only 33 lb., has been placed on the American market by the Victor Animatograph Corporation, according to *Film World* of Los Angeles.

Although the machine is less than half the size of the well-known Victor model, it is claimed that the quality remains as high. It has a detachable speaker, which is mounted on front of the projector during operation.

Clutch-controlled rewind, a reverse mechanism, provision for still pictures, and a 180 swing-out lens are some of the features.

G.-B. Films at Edinburgh

Selected for presentation at the Edinburgh Film Festival were the G.B. Instructional film "Latitude and Longtitude," which won the special award for the best teaching film at the recent Brussels International Film Festival, and the G.B.I. history film "Mediæval Monastery."

Sunday School Shows

A new sound projector has been acquired by the Baptist Church at Hucknall, Notts, to be used in the Sunday school and at social events. A "Parent-Teacher" Association has been formed with the idea of making new departures in instructional methods, including extensive use of film shows.

Notts to Spend £2,700

The illustrated aids service of the Notts Education Committee prophesies an increase in financial expenditure in 1947-48 of £2,700. This is disclosed in the annual report detailing the considerable progress made in visual aids.

The interest shown in film strips, adds the report, has made it obvious that this is likely to become one of the most popular and valuable sections of the service, and it is hoped shortly to start producing strips locally.

Stating that the service "bids fair to becoming one of the most valuable cultural aids made available by the committee for the benefit of schools, colleges and educational institutions throughout the county," the chairman adds that the number of schools and institutions using the scheme during the past year was 156, compared with 107 the previous year.

Elstree Studios Building

A film studio—"as fine as any in the world"—for the production of religious films on a non-commercial basis is being constructed at Elstree by J. Arthur Rank. Equipment worth £70,000 has been delivered to the studio, completion of which is awaiting delivery of further technical apparatus.

Details of the scheme were revealed by Mr. Rank to a conference of the World's Sunday School Association. He is chairman of the Special Visual Aids Committee of the Association's Board of Management.

He said: "I am fitting this studio up with all the latest equipment, and it will belong to me, but it will be available for any religious body of any denomination to use for making films from scripts of their own choice.

"It will not be on a commercial basis because I do not expect to make a profit out of these films, most of which will be on 16-mm."

The demand from churches for projected films was so big, Mr. Rank added, that they could not cope with it. Films could never do the work of the preacher, but they were being increasingly recognised as a great aid to Christian education in Sunday schools and elsewhere.

Mr. Rank urged that the World Council of the Association should be the body to view all religious films, and make recommendations as to their value for special countries.

Camera for Youth Centre

Southport Corporation is to develop the use of films in schools.

It has decided to purchase a kine camera at a cost of £37 for general use in connection with schools and youth centres. In addition, the Corporation has agreed to the purchase of a G.-B. film-strip projector model 38, at a cost of £33, for the use of the Meols Cop secondary school.

Australian Mobiles Busy

A handful of small, isolated country townships in Australia have started screening 16-mm. entertainment films. M-G-M is backing the circuit with a group of past successes.

First position to start screening 16-mm. film entertainment in Australia is Hillend, N.S.W., 50 miles from Bathurst, in the heart of the old gold-mining district. Some of the patrons, who travelled many miles to see the show, are reported never to have seen movies before.

Two other exhibitors have formed a partnership to exhibit 16-mm. films in the N.S.W. country towns of Glenorie, Arcadia and Dural.

Vans for Warwickshire

As a measure to meet the extra demands on teachers caused by the raising of the school-leaving age, Warwickshire County Council Education Committee is considering a scheme to equip specialist teachers with vans and projectors to tour the county schools.

Films Teach Electricity

Morecambe Corporation Education Committee is recommended to arrange for the showing of four educational films recently released by the Electrical Development Association in schools throughout the borough.

Southport D.C. is to purchase two film-strip projectors at a cost of £33 each for the King George V School, subject to the school paying half the cost.

PERSONAL PARAGRAPHS

T. S. LUCAS, Royal Photographic Society, has been elected chairman of the newly-formed British Amateur Cinematographers' Central Council. **LESLIE FROUDE**, of the Institute of Amateur Cinematographers, has been appointed hon. secretary, and Dr. **H. MANDIWELL**, R.P.S. and Federation of Cinematograph Societies, hon. treasurer.

STUART SCHAEFTEL, president of Young America Films, is in England trying to secure new educational films for United States distribution.

CAPTAIN SKAIFE, formerly an Army Kine. Service Officer, is managing director of Glasgow Cine Service, 132, Renfrew Street, Glasgow, a new Scottish 16-mm. sales and service. Chief engineer is **MR. JOHNSTON**, also formerly of A.K.S., with which he served in Italy and the Middle East until demobbed last year.

CAPT. J. N. MYERS, who served in the Royal Corps of Signals, and **JOHN A. SHAW**, who saw service in the Royal Navy as a physical training instructor, are behind the latest 16-mm. venture in the Birmingham area. They are providing local guilds, clubs and similar organisations in film shows.

Their equipment includes a movie camera and silent and sound projectors and they have made and shown a series of scientific films showing subnormal children undergoing training.

Congratulations to **RON HARRIS**, well-known Trade personality and motor-cycle enthusiast, who secured 8th position in the Lightweights Race of the Manx Grand Prix.

Prior to the race he suffered some unlucky setbacks, his own machine was smashed up on the Continent, and he was compelled to borrow an Italian machine, a Moto-Guzzi.

A mechanic was sent out from Italy to service the machine, which had to be practically rebuilt. He lost his way during the journey, and Ron had to chase across Europe to the Swiss border before finding him.

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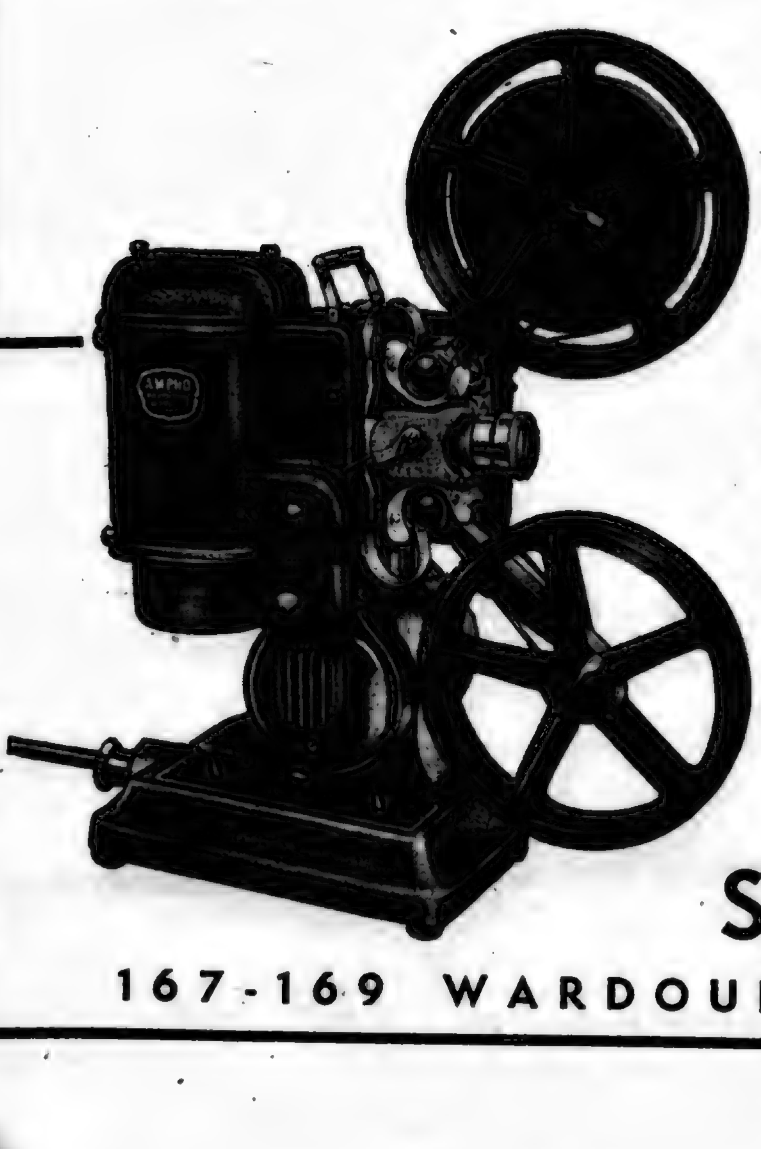

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COMMERCIAL

MEN OF THE WEST MAKE BIG STRIDES WITH STATICS

Pre-War Experiments Pave Way for Chain of Luxury-Type Halls

THE 16-mm. static policy which is being adopted steadily by exhibitors throughout the country has a strong footing among howmen of Wales and the West of England. Following their experinents conducted before the outbreak of war, these "men of the West" ave made big strides in the establishment of small luxury-type shows o take the place of mobile outfits in certain localities.

Interest in the move towards the etting up of static shows is widepread in this area—showmen who ontinue to run mobile units, a ompany specialising in this form f presentation and a 35-mm. exhiitor, are among the many strong upporters of the policy.

Over the last year, one equipment rm alone, Sound Film Services, of harles Street, Cardiff, has been ommissioned to supply the entire quipment and furnishings for at east four new static kinemas. This s in addition to the many conracts for re-equipping existing hows.

One of the remotest statics in the Jnited Kingdom is the Pavilion at resco, Isles of Scilly. Here the nterprising landlord of the New nn, Tom Williams, has adapted a afé adjoining his house to put on hows twice a week.

Tresco is some forty miles from he mainland, and a kinema was a velcome addition to the island's few menities. Residents on Bryner nd St. Martin's, other islands in he group, travel by boat to resco's centre of entertainment.

A typical wide-range speaker assembly by Sound Film Services of Cardiff, designed for 200-seater statics. A frequency dividing network is employed

which is a modern type café by day and a comfortable kinema at night.

As the local supply is direct current R. Colwyn Wood, proprietor of Sound Film Services, supplied a pair of G.-B. L 516 machines for this venture. The equipment includes a 7-ft. beaded screen and a non-sync.

The café-kinema seats 100 people in modern Nesting chairs and the show is run on 35-mm. lines with the projectors in a separate room—an aperture being cut in the walls of the building.

On the mainland, R. Colwyn Wood has set up and equipped two statics for one of his own companies Cinema Liaison—a firm specialising in this form of entertainment. With this enterprise he is associated with his wife.

One of these statics is at Glanyllyn Hall, Taff's Well, five miles from Cardiff. Because of its proximity to numerous 35-mm. houses, this show had to be constructed on very imposing lines. Sound Film Services tackled the entire job, from preparing the drawings for structural alterations to complete furnishings for operating room, auditorium and stage.

Two Bell & Howell—Gaumont II 16 (modified) projectors are employed with 1,000-watt lamps. The firm's special Gamutone wide range speaker system is used with separate bass and treble units, the latter coupled to a multi-cellular horn. A frequency filter is used. The operating room is equipped with optical lantern, non-sync and dimmers. This 200-seater is furnished with Cox tubular steel Nesting chairs.

Further west, a prominent 35-mm. exhibitor, Wyndham Lewis, of West of England Cinemas, has opened up his only 16-mm. kinema, the Memorial Hall, Newport, Pembrokeshire. This is considerably larger that the usual run of 16-mm. statics—it seats 500 persons—and was described by Matt Raymond, one of M-G-M's technical executives as "the finest 16-mm. theatre I have encountered on my journeys through Britain."

Dual speakers were supplied to the two Bell & Howell 156V. projectors by Sound Film Services for this hall. Cox steel Nesting chairs were installed in the auditorium and the stage is completely fur-

Continued on page xiii

Typical Examples of 16-mm. Kinema Design in the West Country . . .

Block seating layout at the Glanyllyn kinema, Taff's Well, near Cardiff, one of two 16-mm. statics owned by Cinema Liaison. It accommodates 200 people and has a throw of 58 feet on an 11-ft. matt white screen

One of the largest statics in Wales, the Memorial Hall kinema at Newport, Pembrokeshire, has seats for 500 persons. Two Bell & Howell 156V models are used for a throw of 75 feet

A cafe by day and a kinema at night. The Pavilion, the only kinema at Tresco, Isles of Scilly, seats 100 in tubular steel Nesting chairs. Two G.B. L516 projectors operate through ports in the walls

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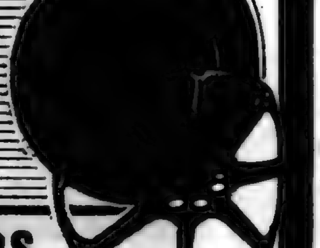

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FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
		GAUMONT-BRITISH.	
***Come on George** 88 min. (U)... Oct. 26, 1939.	George Formby, Pat Kirkwood.	Slapstick comedy—George befriends a wild-tempered horse and rides him to win.	**Great for youngsters.**
His Butler's Sister 94 min. (U). Feb. 10, 1944.	Deanna Durbin, Franchot Tone.	Romantic comedy—Deanna comes to town, finds success and marries her brother's boss.	**Great for the family**
Masked Rider, The 58 min. (U). Aug. 27, 1942.	Johnny Mack Brown, Fuzzy Knight.	Outdoor melodrama of a young westerner who beats a bandit at his own game.	**Suitable for juveniles.**
North of the Klondyke 58 min. (A). Apr. 30, 1942.	Broderick Crawford, Andy Devine.	Outdoor romantic melodrama—battle of brawn and wits between mining expert and prospector.	**Good for youngsters.**
Raiders of the Desert 60 min. (U). May 28, 1942.	Richard Arlen, Andy Devine.	Adventure and comedy when two adventurers finish a battle in Arabia.	**Reliable family entertainment.**
***Sailors Three** 86 min. (U). Oct. 10, 1940.	Tommy Trinder, Claude Hulbert.	Three carefree sailors miss their boat and capture a German battleship by mistake.	**Great for youngsters.**
		RON HARRIS.	
Beyond Tomorrow 74 min. (A). Mar. 7, 1946.	Charles Winninger Richard Carlson	Three wealthy men from the "beyond" help reconcile couple they brought together.	**Not for youngsters.**
Blake of Scotland Yard 15 eps. (U). Mar. 24, 1938.	Ralph Byrd Herbert Rawlinson	Battle of wits between ex-C.I.D. inspector and international agents, for death-ray. 31-reel serial.	**Good for juveniles.**
Borderland 80 min. (U). May 6, 1937.	William Boyd George Hayes	Hopalong Cassidy poses as crook to round up gang of nefarious rustlers.	**Good for youngsters.**
Doomed Caravan 60 min. (U). May 29, 1941	William Boyd, Minna Gombell	Hopalong smashes gang's plans to monopolise horse-drawn freighting business.	**Sound family entertainment.**
Fighting Sea Monsters 60 min. (U). Feb. 10, 1944.	———	Adventure melodrama describing a "big game" hunt in the Caribbean Sea.	**Excellent for youngsters.**
Frontiersman, The 74 min. (U). Jan. 12, 1939.	William Boyd George Hayes	The Western trio led by Hopalong metes out Justice to a crooked mayor.	**Suitable for children.**
Great Awakening, The 81 min. (U). Oct. 2, 1941.	Ilona Massey Alan Curtis	Biographical costume piece, set to music, based on the tragic life of Franz Schubert.	**Nothing to harm juveniles.**
Hills of Old Wyoming 78 min. (U). June 3, 1937.	William Boyd, George Hayes.	Hopalong Cassidy and ranchers unmask leader of rustlers who incite local Indians.	**Suitable for youngsters.**
Hopalong Cassidy Returns 74 min. (U). Dec. 24, 1936.	William Boyd, George Hayes.	Hopalong cleans up a gang of claim-jumpers led by woman saloon keeper.	**First-rate for youngsters.**
***I Met a Murderer** 78 min. (A). Mar. 2, 1939.	James Mason, Pamela Kellino	Farmer enjoys brief spell of happiness before arrest for murdering nagging wife.	**Not for juveniles.**
I Was a Criminal 75 min. (U). Apr. 4, 1946.	Albert Basserman, Mary Brian.	Straightforward account of historic incident which fooled the German Army before first World War.	**Suitable for children.**
In Old Mexico 66 min. (U). Sept. 29, 1938.	William Boyd, George Hayes.	Hopalong arrives in time to prevent a notorious bandit from seizing a friend's ranch.	**Suitable for youngsters.**
Knickerbocker Holiday 86 min. (U). July 6, 1944.	Nelson Eddy, Charles Coburn.	Period operetta—battle of wits between Governor and leader of the oppressed people.	**Safe for the family.**
Law of the Pampas, The 72 min. (U). Mar. 7, 1940.	William Boyd, Russell Hayden.	Hopalong and Lucky prevent foul-play by the son-in-law of a rancher.	**Great for youngsters.**
New Adventures of Tarzan, The 75 min. (U). Aug. 1, 1935.	Herman Brix, Ula Holt.	Fantastic jungle story of rival interests to discover "Lost Goddess."	**Undoubted fare for youngsters.**
North of the Rio Grande 70 min. (U). Aug. 5, 1937.	William Boyd, George Hayes.	Hopalong avenges his young brother's murder, and clears the district of lawlessness.	**Sound entertainment for juveniles.**
Partners of the Plains 70 min. (U). Mar. 17, 1938.	William Boyd, Russell Hayden.	Hopalong and haughty woman ranch-owner become reconciled after forest fire.	**Excellent for youngsters.**
Prairie Chickens 48 min. (U). April 1, 1943.	Jimmy Rogers, Noah Beery, Jnr.	Western comedy—two cowboys save a wealthy, but alcoholic ranch-owner from cattle-thieves.	**Suitable for children.**
Range War 65 min. (U). Oct. 5, 1939.	William Boyd, Russell Hayden.	Hopalong and his pals save a railway contractor from an unscrupulous property owner.	**Great for youngsters.**
Rustlers Valley 60 min. (U). Aug. 26, 1937.	William Boyd, George Hayes.	Hopalong settles with a crooked lawyer who has "framed" an innocent friend.	**Sound entertainment for juveniles.**
Stagecoach War 61 min. (U). June 6, 1940.	William Boyd, Russell Hayden.	Hopalong and his friends make sure that all is above board in a stagecoach race.	**Good fare for youngsters.**
Trail Dust 75 min. (U). Feb. 25, 1937.	William Boyd, Jimmy Ellison.	Romance and gun play when Hopalong and his pals start a cattle-drive.	**Good family entertainment.**
***Under Your Hat** 79 min. (U). Aug. 14, 1947.	Jack Hulbert, Cicely Courtneidge.	Musical comedy espionage burlesque—the stars become involved in a crazy spy-hunt.	**Nothing to harm youngsters.**
***Voice Within, The** 73 min. (A). Jan. 10, 1946.	Barbara White, Kieron O'Hanrahan.	Triangle melodrama set in Northern Ireland—conscience and dog forces murderer to confess.	**Suitable for children.**
Yanks Ahoy 58 min. (U). Jan. 20, 1944.	William Tracy, Joe Sawyer.	Hal Roach comedy—rival sergeants get each other demoted, and bury the hatchet.	**Good for youngsters.**
		JOHN KING FILMS.	
Blockheads 58 min. (U). Sept. 15. 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
Way Out West 64 min. (U). May 6, 1937.	Stan Laurel, Oliver Hardy.	Western burlesque—comedians bungle handing-over of deeds, but eventually put things right.	**Cast-iron family booking.**
		KIRKHAM.	
Blockheads 58 min. (U). Sept. 15, 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
Law Commands, The 59 min. (U). Nov. 4, 1937.	Tom Keene, Lorraine Hayer.	Western—young doctor puts down gang of night-riders who seize smallholder's land.	**Suitable for children.**
Shark Woman 60 min. (U). Aug. 17, 1933.	Native Cast	Novel romantic drama of life among the pearl-fishers in the Malay States (previous title "Samarang.").	**Particularly suited for children.**
Way Out West 64 min. (U). May 6, 1937.	Stan Laurel, Oliver Hardy.	Western burlesque—comedians bungle handing-over of deeds, but eventually put things right.	**Cast-iron family booking.**
		WATSONIAN.	
Blockheads 58 min. (U). Sept. 15, 1938.	Stan Laurel, Oliver Hardy.	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
***I Met a Murderer** 78 min. (A). Mar. 2, 1939.	James Mason, Pamela Kellino.	Farmer enjoys brief spell of happiness before arrest for murdering nagging wife.	**Not for juveniles.**

Continued on page xiii

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm. libraries during the past month

Gaumont-British

Three shorts have been added to the G.-B. library. They are: "*Homes For All,*" in This Modern Age series, and "*Portuguese Harvest*" and "*Club Magazines Nos.* 8 *and* 9," children's entertainment films.

Ron Harris

Two- and three-reel featurettes added to the Ron Harris library are:—

Laurel and Hardy comedies: "*The Fixer-Uppers,*" two reels (U); "*Going Bye-Bye,*" two reels (U); "*Them Thar Hills,*" two reels (U); "*Busy Bodies,*" two reels (U); "*County Hospital,*" two reels (U); "*The Chimp,*" three reels (U); "*The Private Life of Oliver VIII,*" three reels; "*The Music Box,*" three reels; "*Men of War,*" two reels; "*Tit For Tat,*" two reels; "*Thicker Than Water,*" two reels; and "*The Live Ghost,*" two reels.

Clyde Cook comedies, "*Thundering Taxis,*" two reels (U); "*What Price Taxi ?*" two reels (U), and "*Taxi Barons,*" two reels (U).

Charlie Chase comedies: "*Public Ghost No.* 1," two reels (U), and "*I'll Take Vanilla,*" 2 reels (U).

Frank Jessop

A number of two-reel comedies have been added to Frank Jessop's library. Titles are: "*Tit For Tat,*" Laurel and Hardy, two reels; "*The Live Ghost,*" Laurel and Hardy, two reels; "*Thicker Than Water,*" Laurel and Hardy, two reels; "*Nature in the Raw,*" Charley Chase, two reels; "*Tabasco Kid,*" Charley Chase, two reels; and "*Fallen Arches*, Charley Chase, two reels.

Kirkham

Shorts added to the Kirkham Sub-Standard library are: "*The Music-Box,*" Laurel and Hardy, three reels; "*The Private Life of Oliver VIII,*" Laurel and Hardy, three reels; "*Tit For Tat,*" Laurel and Hardy, two reels; "*The Live Ghost,*" Laurel and Hardy, two reels; "*Thicker Than Water,*" Laurel and Hardy, two reels; "*Men of War,*" Laurel and Hardy, two reels; "*Nature in the Raw,*" Charley Chase, two reels; "*Tabasco Kid,*" Charley Chase, two reels; "*Fallen Arches,*" Charley Chase, two reels; "*Skip the Malloo,*" Charley Chase, two reels; "*Hasty Marriage,*" Charley Chase, two reels; "*Andy's Belles,*" Andy Clyde, two reels; and "*Royal Tour of South Africa.*" two reels.

Clive Patmore

A further group of ten two-reel and one-reel shorts and featurettes has been obtained by Clive Patmore Screen Services, Ilford, for outright sale. They are:—

"*Land o' Clans.*"—Two reels, sound. A tour of the Highlands and Lochs of Scotland. Sale, £10.

"*Ships That Pass.*"—Two reels, sound. The romance of the Thames barge craft and life among the crews who sail them. Sale, £10.

Continued on page xiii

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Shorts

Clive Patmore (Cont.)

"*Sunny Tessin.*"—Two reels, sound. A visit to Lugano and a steamer trip on the lake. Sale, £10.

"*Mountain Barriers.*" — Two reels, sound. Old and new methods of transport in the Ioetchen valley of Switzerland. Sale, £10.

"*Junior Takes Over.*"—One reel, sound. Musical comedy, set in an orphans' home. Sale, £8.

"*Main Street Blues.*"—One reel, sound. Business-minded dentist puts on an all-girl floor show. Sale, £8.

"*At the Circus.*"—Two reels, sound. A story of circus life and a show under the big top. Sale, £9 10s.

"*Fire Fighters.*"—Two reels, sound. The London Fire Brigade in action in a big dock blaze. Sale, £10.

"*The Singing Corps.*"—One reel, sound. Police put on a floor show. Sale, £8.

"*Andy's Belles.*" — Two reels, sound. Andy Clyde throws up his job to study figures—beach figures. Sale, £9 10s.

Wallace Heaton

Shorts added to the Wallace Heaton library are :—

"*Busy Bodies,*" sound, two reels, a Hal Roach Laurel and Hardy comedy; "*Africa Sings,*" sound, two reels, a journey into Africa by a British expedition; "*Southward Ho!*" sound, two reels, a tour of New Zealand; "*Camera Reflections,*" sound, two reels, flash-back of life in Britain 40 years ago; and "*Rustle of Spring,*" silent, in colour, by Brian Harris.

Wigmore

Shorts and featurettes added to Wigmore Films' library are :—

"*His Wedding Scare,*" featuring El Brendal, 612 ft.; "*Blitz on Fritz,*" featuring Harry Langden, 684 ft.; "*Socks Appeal,*" featuring Glore Singers, 615 ft.; "*Two Saplings,*" featuring Glore Singers, 642 ft.; "*Maids Made Mad,*" featuring Andy Clyde, 577 ft.; "*Boobs in the Night,*" featuring El Brendal, 637 ft.; "*Piano Moonies,*" featuring Harry Langden, 644 ft.; "*His Girl's Worst Friend,*" featuring Glore Singers, 672 ft.; "*Farmer for a Day,*" featuring Andy Clyde, 655 ft. "*All Work and No Pay,*" featuring Andy Clyde, 557 ft.; "*Mitt Me To-night,*" featuring Glore Singers, 622 ft.; "*Snappy Birthday,*" featuring Andy Clyde," 607 ft.; "*Sweet Spirits of Nighter,*" featuring El Brendal, 567 ft.; "*I Spied for You,*" featuring El Brendel, 659 ft.; "*Blonde and Groom,*" featuring Harry Langden, 570 ft.; and "*Wolf in Thief's Clothing,*" featuring Andy Clyde, 679 ft.

Cartoons include: "*Playful Pest,*" 249 ft.; "*Fly in the Ointment,*" 248 ft.; "*Polly Wants a Doctor,*" 239 ft.; "*Magic Strength,*" 293 ft.: and "*Giddy Yapping,*" 242 ft.

Additions to the Columbia Tours series are: "*Old and New Arizona,*" 362 ft.; "*Savoy in the Alps,*" 384 ft.; "*Journey in Tunisia,*" 394 ft.; "*Western Wonderland,*" 337 ft.; "*Traditions of Mexico,*" 299 ft.; and "*Old and Modern Orleans.*" 394 ft.

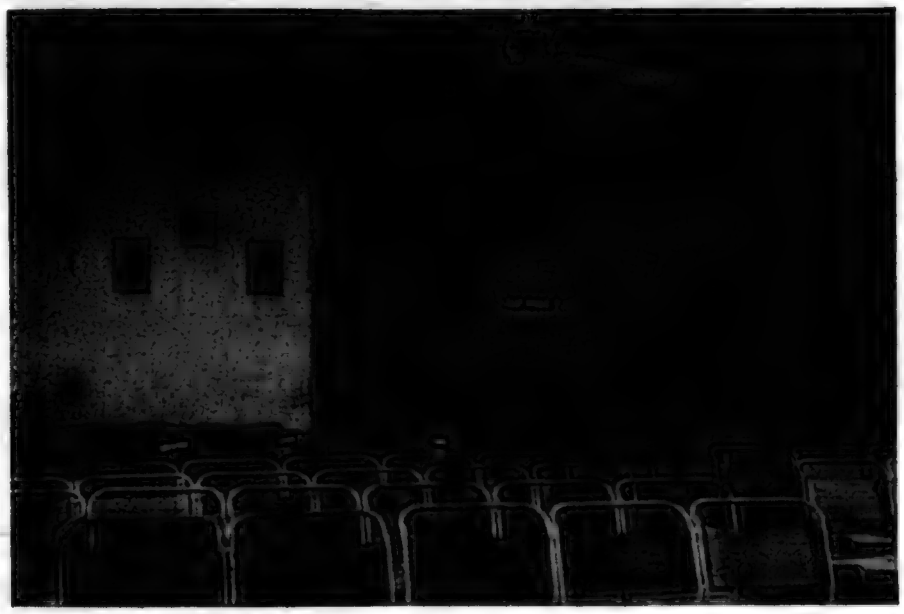
World of Sport series include: "*Ice Capers,*" 383 ft.; "*Kings of Basket-Ball,*" 367 ft.; and "*Table Tennis Top-Notchers,*" 332 ft. Other additions are: "*Camera Digest,*" 395 ft.; *Ted Powell and 1,280 Club,*" 365 ft.; "*Hal McIntyre,*" 362 ft., and "*Lightning Strikes Twice,*" 379 ft.

Watsonian

The Watsonian Film Service has added the following Laurel and Hardy comedies to its featurettes list :—

"*The Music-Box,*" three reels; "*The Private Life of Oliver VIII,*" three reels; "*Tit For Tat,*" two reels; "*The Live Ghost,*" two reels; "*Thicker Than Water,*" two reels; and "*Men of War,*" two reels.

In addition, it is offering a one-reel Kodachrome, "*Trooping the Colour,*" for outright sale at £15 10s.



The neat projection booth layout at the Hut Cinema, Narberth, Pembrokeshire. The two original Bell & Howell Filmosound machines have been replaced with 156V models—after ten years' continuous service

Wallace Heaton Makes Big Cuts in Film Hire Charges

PRONOUNCED reductions in the hire rates of a wide variety of 16-mm. features and shorts have been made by Wallace Heaton. Fourteen features, five comedies, 14 cartoons and four musicals are affected by the new policy, which has been designed to put certain categories of films within the reach of the small user.

Some features, which have hitherto cost anything over 40s. for a one-day hire, are now priced at 2s. 6d. a reel for the first day and 1s. 6d. for additional days. There is a corresponding marked reduction in the rates for the shorts.

Some of the titles affected include "White Zombie," with Bela Lugosi; "Ticket to a Crime"; "Speed Devils," with Paul Kelly; "The Vampire Bat," another Bela Lugosi thriller, and Tim McCoy in "The Man from Guntown."

The library has published a new fully illustrated catalogue of 16-mm. sound films. The 48-page handy-sized booklet lists over 70 features, 11 Westerns, 100 cartoons and a large number of entertainment and general interest shorts. It is set out in easy-reference style and printed on a good quality art paper.

Another catalogue published by Wallace Heaton lists 350 film-strips, which, as reported in SUB-STANDARD FILM last month, are being hired to schools. Charges for these have been adjusted to 2s. a strip.

Supplies in Eire

The Atlas Sound Film Library of Dublin has issued a new list of over one hundred supporting shorts for distribution in Eire. Serials are a new feature of the library, which specialises in Hopalong Cassidy Westerns and Laurel and Hardy comedies for rural audiences.

Men of the West

Continued from page ix

nished with curtains, borders, legs and full lighting equipment.

One of the pioneer 16-mm. statics in Wales is the Hut Cinema, at Narberth, Pembrokeshire, operated by Stanley J. Lewis, who runs mobile units in the area. Opened originally in 1938, this 150-seater has been completely modernised.

R. Colwyn Wood has replaced the two Bell & Howell Filmosound machines he supplied ten years ago with a pair of the manufacturer's 156v. models. The two older machines are now giving good service in mobile work.

The auditorium has been refurnished with Cox tubular steel Nesting chairs with canvas seats and backs.

Projectors Demonstrated at Brighton Exhibition

A full range of sub-standard films and equipment is being displayed by John King Films at the Sussex Industries Exhibition, which opened in Brighton yesterday (September 17).

The stand will include a demonstration theatre for new machines, daylight projection and disc recording and production apparatus.

A new booklet entitled "Film and Sound in the Modern Age" has been published by John King. It gives a survey of the company's services and embraces a special coded reference to the library.

"Our Film": Shooting Starts

Shooting has started on dealer-assistance film based on the SUB-STANDARD FILM article, "Don't Let the Show Down, Chaps" (May 22 issue). It is being made by Clive Patmore Screen Services, of Ilford, to give newcomers to the industry a few useful hints on the running of a mobile show.

Features

WATSONIAN—*continued from page xi*

Echo of Applause ... ... 48 min. (U). Jan. 24, 1946.	——— ...	Novelty featurette giving an abridged history of motion pictures. (Sub-release.)	**Excellent for children**
Rainbow Round the Corner ... 50 min. (U). Feb. 17, 1944.	Billy Scott, ... Daphne Day.	Novelty musical travelogue embracing an imaginary and colourful Cook's tour of half the globe.	**Good for the family.**
Shark Woman ... ... 60 min. (U). Aug. 17, 1933.	Native cast... ...	Romantic drama of life among the pearl-fishers in the Malay States—previous title "Samarang". (Sub-release.)	**Particularly suited for children.**
So Ends Our Night ... ... 120 min. (A). Apr. 24, 1941.	Fredric March, ... Margaret Sullavan.	Adventure romantic melodrama—political refugee risks life to revisit dying wife in Germany.	**Not suitable youngste**
Way Out West ... ... 64 min. (U). May 6, 1937.	Stan Laurel, ... Oliver Hardy.	Western burlesque—comedians bungle handing-over of deeds, but eventually put things right.	**Cast-iron family booking.**

WIGMORE.

My Kingdom for a Cook ... 81 min. (U). Jan. 13, 1944.	Charles Coburn, ... Marguerite Chapman.	Author on tour of the States nearly meets sticky end with quest for food.	**Good family entertainment.**
She's a Sweetheart ... ... 69 min. (U). May 10, 1945.	Jane Frazee, ... Larry Parks.	Motherly-type woman turns modest home into canteen and marriage bureau for soldiers.	**Suitable for juveniles.**
***Stars on Parade**... ... ... 81 min. (U). Jan. 9, 1936.	Lucan and Mc. Shane, Robb Wilton.	Musical revue—a mixed medley of British screen and radio vaudeville talent.	**Safe for the family.**
Strange Affair ... ... 78 min. (A). Feb. 8, 1945.	Allyn Joslyn, ... Evelyn Keyes.	Crazy cartoonist, cumcriminologist, aided by scatterbrain wife, solves complicated killing.	**Nothing to harm youngsters.**
Together Again ... ... 97 min. (A). Feb. 8, 1945.	Irene Dunne, ... Charles Boyer.	Chequered romance and a family tangle ends on happy note.	**Reliable entertainment for family.**
***29, Acacia Avenue,** ... ... 84 min. (A). June 14, 1945.	Gordon Harker, ... Betty Balfour.	"Goings on" by son and daughter in a suburban villa during absence of parents.	**Definitely not for youngsters.**
Two in a Taxi ... ... 68 min. (U). Nov. 20, 1941.	Anita Louise, ... Russell Hayden.	Successful efforts of an ambitious young taxi-driver to acquire his own garage.	**Suitable for youngsters.**

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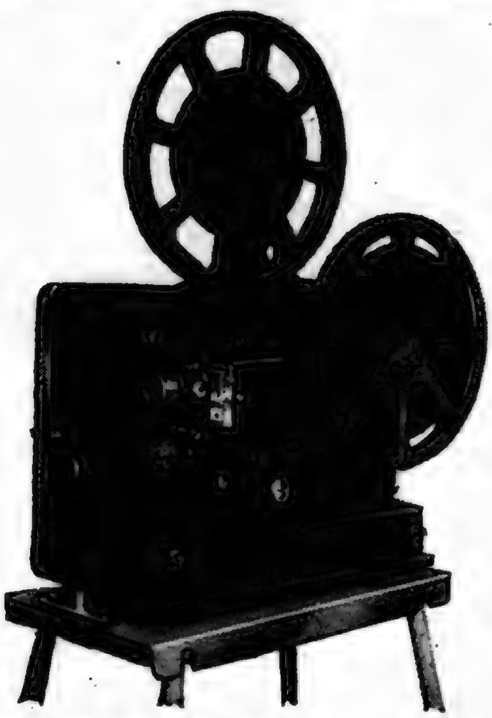

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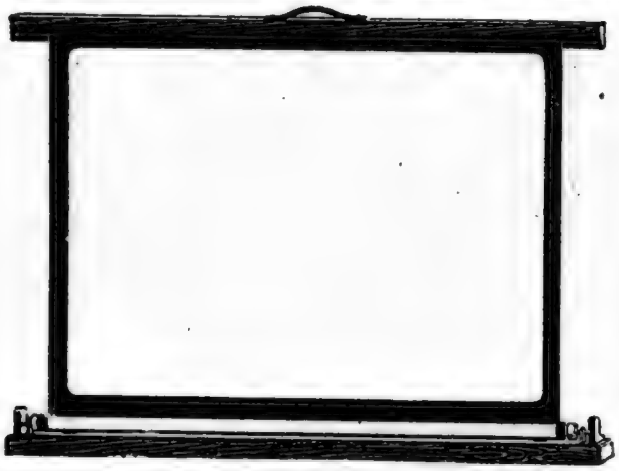

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EDUCATION

'Classroom Films Should Have Natural Sound Backgrounds'

CUT OUT THE DIALOGUE

By Our Special Correspondent

"CHILDREN cannot absorb the full values of a visual-aided lesson if the film that is used has dialogue accompaniment. As the juvenile mind is capable only of concentrating on one of the two media, the moving picture or the spoken word, it means that some of the material must be completely wasted—and it is usually the visual side that is neglected."

The speaker, Christian A. Tenow, manager of the Educational Department of Svensk Film-Industri, was giving me his personal views on the design of classroom films during my recent visit to the company's elaborate Stockholm studios.

"Do you mean then, that all school films for the lower bracket of age groups should be silents?" I asked.

Stocky, mercurial, Tenow pondered this query while he chain-lit another cigar and then replied in perfect English, "Definitely no. Educationals can be enhanced with natural sound. In fact, this form of background amplifies the message of the picture and helps the child with the lesson. We find it is only the dialogue that causes distraction — therefore, it's natural sound or silent for us."

The medium of teaching by visual aids is growing in popularity with Swedish teachers. Before the 16-mm. era, Tenow told me, schools organised regular visits to static kinemas. These proved many theories held by far-sighted educationalists, and as soon as portable projectors were available in sufficient numbers they were rented for use in all types of schools.

Awkward Hire System

Despite the difficulties of few 16-mm. films to choose from and the awkward system of hire—subjects were rented at so much per metre and could only be screened three times—the medium caught on and by 1937 the first 16-mm. libraries made their appearance in the country.

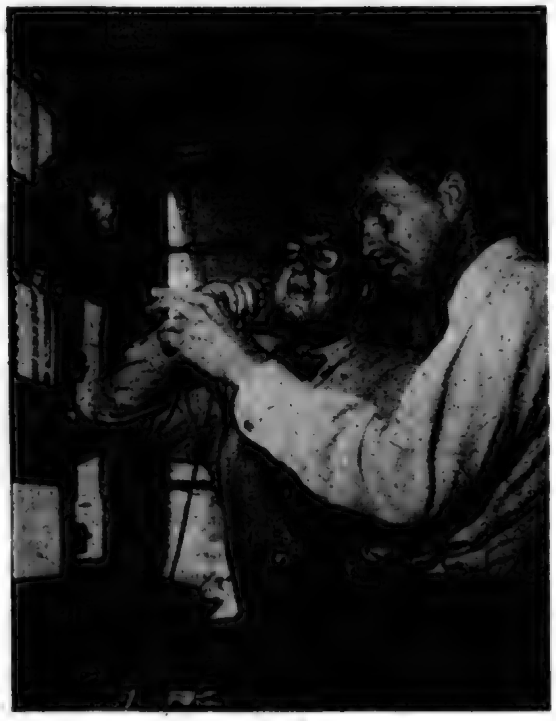
"This gave rise to another snag," said Tenow. "Unaccustomed to the handling and booking of films, teachers would leave it to the last moment before ringing up or calling on a library for a certain subject."

It was Tenow's energetic campaign to build up libraries in every part of the country that provided the answer to this problem which at one time threatened to halt the growth of the classroom visual aids.

To-day, most teachers are members of a film library. Here, he can obtain the service of specialists on the operation and maintenance of projectors and seek first-hand advice on the type of film lessons he wants.

Supplying these libraries with a continuous flow of new educational films is the task of Svensk Filmindustri, and judging by what I saw, it is performing this all-important work in a thoroughly businesslike manner.

Reports from Stockholm



In the cutting room of Svensk Filmindustri educational department—Christian A. Tenow, chief executive, checks up on a point with Allan Weinhagen, geographical adviser

The Industry's Organisations (4)

SCIENTIFIC FILM ASSOCIATION

BASIL WRIGHT

THE need for a Scientific Film Association was expressed at a public conference called by the Scientific Films Committee of the Association of Scientific Workers. By November, 1943, the new body was officially constituted.

A non-profit-making organisation supported by its members and by donations or grants, the Scientific Film Association exists to promote a wider understanding of science and of the scientific outlook by means of films. The achievement of this object is entrusted to the elected council—under the presidency of Basil Wright (who recently took over the position from Arthur Elton, the original president)—and to ten standing committees. These are: Educational, Film Appraisal, Film Production, Filmstrip, Industrial, International, Medical, Pure Sciences, Scientific Films Societies (which includes a representative from member film societies) and Technical.

Each Committee surveys its own field and keeps in touch with developments. Apart from the giving of specific information to members, a great part of the Committee's activities are concerned with the preparation and publication of film catalogues and lists and the grading and appraisal of films.

The first graded and selective "Catalogue of Films of General Scientific interest" was published by the S.F.A. in 1946, and has become a standard work of reference to all who are interested in specialised films; supplements containing details of new films will be issued.

An industrial film catalogue on the same lines is planned, and, in the meantime, a list of industrial films containing 300 titles has been issued. Other recent lists are of films dealing with food manufacture and nutrition, agriculture, astronomy, mathematics, schools and vocational training, and, in preparation, social science studies and public utilities. A monthly "Bulletin" is also issued. These publications are issued free to members and may be bought by the outside public.

Membership of the S.F.A. increases steadily. In 1946 it rose from 263 members to 420 (275 ordinary members, 34 Scientific Film Societies, 52 Learned Societies, and 39 commercial firms) and there is every sign that this increase will continue.

CULTURAL

AMATEUR

Britain Secures Only One Award at International Festival

BAD START WITH ENTRIES

ONLY one British film, "Mower Madness," made by F. M. Marshall, secured an award from the jury at the sixth international conference of amateur kinematographers (U.N.I.C.A. at Saltsjöbaden, near Stockholm last month. Thirty-seven films, submitted by 13 countries, competed for the awards.

Britain got off to a bad start at the opening of the conference. Four films had been submitted, but "V-Ray Tube," made by the Stoke-on-Trent club, was disqualified, as it was shown at an earlier conference.

Leslie Froude, Institute of Amateur Cinematographers, who represented the United Kingdom, explained that all records of previous entries were destroyed during the blitz.

Twenty-seven films of the total screened were 16-mm., three on 9.5-mm. and the remaining seven on 8-mm.

Here are the jury's awards:—

STORY FILMS: 1, "Porta Closa," Spanish, made by E. Fité, 16-mm.; 2, "L'Absence," French, made by Mr. and Mrs. Monier, 16-mm.; 3, "Mower Madness," British. made by F. M. Marshall, 16-mm.

DOCUMENTARY FILMS: 1. "Sofiaflickorna," Swedish, made by Gösta Olander, in colour, 16-mm.; 2, "La Mante Relegieuse," French, made by P. Mouchon, 16-mm.; 3, "Weapons from the Air," Danish. made by O. Wilhjelm, 16-mm.

FANTASY FILMS: 1. "La Valse Triste," French, made by F. Maury, 16-mm.; 2, "Délire." French, made by M. Masson. 16-mm.; 3, "Plisek," Czech, made by Weizettl, 8-mm.

U.N.I.C.A.'s awards went to: (1) France, (2) Spain, (3) Czechoslovakia. The City of Lugano's Honorary Award went to France.

President d'Honneur, Lennart Berndadotte, also president of the Swedish Institute of Amateur Cinematographers. distributed the awards at a banquet at the Grand Hotel, Saltsjöbaden.

Cork Puts on Free Shows for Schools

Seven thousand Cork city schoolchildren are being catered for under a scheme for free educational film shows provided by Professor A. O'Rahilly, president of University College, Cork, and council member of the National Film Institute of Ireland.

The scheme has the approval of the University Extension Committee and of the executive of the Irish National Teachers' Organisation. The Rev. J. Forde, B.A., B.D., diocesan inspector of Cork, has organised the shows, which take place each Saturday afternoon in the Dairy Science Lecture Theatre of the college. All children from the fourth standard upwards are eligible for admission and numbers of places have been allotted to over 40 schools.

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What Counties Are Doing:

Continued from Page V

Lancashire

Film Appraisal Groups

PRIOR to the war, over 100 schools in the administrative County of Lancashire were equipped with some form of visual aids—including epidiascopes, silent and sound projectors, micro and strip projectors. These were used extensively, especially in the then senior schools, most of which had black-out fittings in rooms.

Some of the pioneer schools were, however, junior schools, and a few of these, equipped with film projectors, had developed a high standard in the technique appropriate to the use of this instrument. Films were borrowed from various film libraries, but mainly from the Central Film Library.

There is an increased interest among teachers in the use of visual aids in schools, and the Lancashire Education Committee is encouraging this by the provision of equipment. All the secondary schools, grammar and modern, have been supplied with epidiascopes, and the Committee has approved the purchase by these schools of strip projectors from their annual allowance for equipment, which has been appropriately increased.

A number of schools have made their own film strip projectors according to the Ministry of Education specifications, and these have been found to be a useful class-room aid. The schools are already building up their own libraries of film strips.

The Lancashire Education Committee has also made grants towards the cost of film strip projectors in some primary schools, particularly those containing 14+ children. In addition, 50 per cent. grants have been made towards the provision of sound projectors. In new schools the sound and strip projector is to be made part of the initial equipment.

Film appraisal groups have been formed, which meet regularly, review films and make recommendations as to their suitability for the various types of schools and ages. Courses in visual aids dealing with the use, care and maintenance of projectors, have been held, and others of a similar kind are planned for the autumn and winter. Demonstrations of various types of projectors have been held at several Centres.

The Lancashire Education Committee has under consideration considerable extension of the provision for visual aids in the future.

Nottinghamshire

Enquiry Bureau Set Up

THE Illustrative Aids Service of the Nottingham Education Committee was inaugurated three years ago under the auspices of the County Library. The material includes film strips and film strip projectors. The authority also possesses three sound film projectors for general circulation in the County, in addition to certain projectors already in schools.

Film strips and film strip projectors for loan are proving very popular, mainly on account of the ease with which the machines and strips can be transported and used. Whilst some of the projectors are circulated from the Illustrative Aids Department, the majority are being decentralised throughout the County on the basis of the District and Divisional Education Committee areas to ensure as adequate a service as possible to the schools under present conditions of supply.

Schools, Youth Clubs and certain Further Education groups make good use of the film projectors for loan. An Enquiry Bureau on matters pertaining to films has been formed, and borrowers may obtain information on films for use as entertainment or in educational work. The Committee is not purchasing films, except those of local interest, as it is felt that the Central Film Library and other organisations can satisfy the demand at present.

The Department is supervised by the County Librarian, under the Director of Education, and employs a full-time staff of three, including a fully qualified librarian. It is hoped that it will be possible to include in the film strip library not only practically all film strips made by commercial firms, but strips made locally from material provided by teachers and others.

J. Edward Mason

INDUSTRIAL

I.C.I. UNIT AT WORK

Although the I.C.I. "house unit" concentrates mainly on films for staff instruction, it has many outside assignments. Here it is at work, shooting in colour for a film dealing with coal-mining explosives

I.C.I. Opens Up Second Production Unit Next Month

AND PROPOSES TO ESTABLISH A HOUSE RELEASE ORGANISATION

A NEW production unit to supplement the operations of the existing "house outfit," which is concentrating mainly on subjects for staff instruction, and a full-scale releasing organisation to distribute its sponsored films in this country and overseas are two of the big expansion schemes planned by Imperial Chemical Industries for its fast-growing film interests. The second unit, which will have a heavy schedule of subjects of all descriptions, is to be brought into operation within a month.

"Our films are not designed to advertise our products in any way. From the word 'go' we decided, as a large scientific institute, to make films purely as contributions to visual aids teaching in scientific, technical and agricultural subjects."

That is how B. W. Galvin Wright, supervisor of Imperial Chemical Industries' film production, described his organisation's film policy to SUB-STANDARD FILM.

I.C.I. launched its present extensive schedule for specialised subjects in 1942. To-day, it has over 30 films in circulation and at least 27 in different stages of preparation.

Wide Coverage

Four main headings cover the type of film which the organisation produces. They are:

1. Medical, made under an advisory panel of experts. These include the 11 well-known "Technique of Anæsthesia" films, which were produced in collaboration with the Westminster Hospital Medical School.
2. Veterinary, intended for students, practitioners and dairy farmers.
3. Agricultural, for agricultural schools, Young Farmers' Clubs and discussion groups, and farming audiences generally.
4. Films for school science classes.

All these are available on 35-mm. stock as well as 16-mm.

School films are not made by the concern unless it is assured positively that it is the only medium suitable to put over a certain subject. The organisation has little need to go beyond its staff experts for advice on the production of this type of film, but collaboration is sought with specialists in the different fields.

Among the 27 films in production—many of them are being made by I.C.I.'s newly formed film unit—is a series of medical films in colour. The first four in this group were shown recently at the International Physiological Congress at Oxford.

Although I.C.I. has formed its own unit, it will continue to commission commercial firms to tackle its major productions. The main job for the new unit is to make instructional subjects for internal use.

"We employ some 90,000 people," said Galvin Wright, "and we have noticed an increasing curiosity among them to find out where their own work, coupled with that of their colleagues, fits into this enormous organisation. The film is an ideal medium for meeting this demand, and we are starting on a series dealing expressly with each department and its functions."

Instructional Subjects

In addition to this "internal relation" task, the unit is engaged on other work of an instructional nature. It has just finished a film in colour, taken down a coal-mine, showing the use of explosives in mining. Another deals with the use of the spray gun, demonstrating the correct method of painting buildings.

"Obviously there is more than enough work to keep one unit going," added Galvin Wright, "and we are forming a second, which will start operating in a month's time."

I.C.I. has always used a good deal of monopack colour-film, and 14 of the 27 films in production are being shot in this stock. Black-and-white is always used where possible, but in some cases—particularly in certain types of medical films—colour is essential.

Distribution

Up to the present I.C.I. has been content to make all copies of its films available through the Central Film Library. This source of distribution is to be augmented to ensure a wider circulation, both in this country and overseas.

The organisation is planning to set up its own library. Lack of accommodation is the stumbling-block at the moment, but as soon as this problem is satisfactorily solved I.C.I. will set about organising its own non-theatrical distribution to schools, medical schools and agricultural organisations.

B.F.I. Moves End of Year

November or December is planned by the British Film Institute for its move into larger premises at 164, Shaftesbury Avenue, W.C.2. It will share the building with the Cinematograph Exhibitors' Association and will keep its existing offices at 4, Great Russell Street, W.C.1.

One improvement will be its telephone service—8 lines instead of 4.

Belgian Wants Cotton Film

The Belgian Ministry of Labour has asked for a copy of "Chasing the Blues," a one-reeler made by Data for the Cotton Board on welfare statistics in mills. It is required for showing at an exhibition to be staged in Brussels in the first week of October. Subject of the exhibition is industrial welfare all over the world.

FACTORY FLASHES

Film to Boost Radio Sales

CECIL MUSK (Film Producers' Guild) is shooting a two-reeler for the Board of Overseas Trade, through the C.O.I. It is intended to boost the sale of British radio overseas.

Also, for the Board of Overseas Trade, World Wide is making a one-reel prestige film on British scientific instruments.

DAIRY PRODUCE

G.B. Instructional is preparing a script for the New Zealand government on the subject of dairy produce. The film will be shot in the dominion, but in the meantime the script is being written in this country by Anthony Gittings and will be sent to the New Zealand Government for its approval.

RAILWAYS

Two further films are to be shot by G.B.I. for the L.M.S., both of them two-reel training films directed and scripted by George Sturt.

The first, "Little and Often," is for railway firemen, and the second, as yet untitled, is for L.M.S. personnel who deal with horses, such as van-drivers and stablemen.

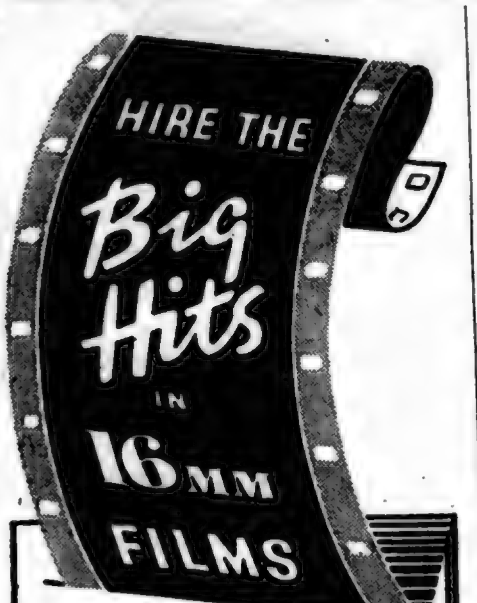
MOTORS

The Ford Motor Co., is sponsoring a two-reeler, "Make Sure," which is being produced by G.B.I. The film is to introduce an entirely new service for motorists. Direction is by S. G. Fergusson.

TEA

Another film for the Tea Market Expansion Board is now in production by Greenpark (F.P.G.) entitled "A String of Beads," it deals with the life of the tea-growing coolies.

The same team, Ralph Keene and Laurie Lee, who worked together on the previous film, "Tale in a Teacup," for the Tea Market Expansion Board, is engaged on this two-reeler.



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BOOKSHELF

R.P.S. Brochures Will Appeal to all Interests

THREE brochures, of particular interest to all connected with the sub-standard industry, have been issued at the modest price of 2s. each by the Kinematograph Section of the Royal Photographic Society. "The Presentation of Films," giving a guide to non-theatrical projection, will no doubt have the widest appeal.

To the sub-standard projectionist the most important material contained in this publication is the report of the Home Office committee which considered the application of the Cinematograph Act to performances making use of slow-burning film. Its recommendations are set out, altogether with the appendix in which desirable precautions are specified: the provision of secondary lighting, of outward-opening doors, of marked unobstructed exits, and of a reserved space around the projector.

Reference is also made to the B.S.I. specification of slow-burning film.

The rest of the booklet deals mainly with the many practical details which go to make up showmanship.

For the Amateur

The second booklet, "Film Production," is written for the amateur producing society. It contains much information of practical value to the amateur—information which the professional has generally had to acquire by hard experience.

The third and largest of the brochures will appeal to everybody, from the film fan to the professional producer or technician. One Saturday afternoon six women technicians in the film trade were invited to the R.P.S. by Miss Florence Anthony (now Films Officer of the Wellcome Foundation) and between them they covered every aspect of production: the scenario (Marjorie Deans), art direction (Carmen Dillon), direction (Budge Cooper), continuity (Phyl Ross, heroine of "Western Approaches"), cutting and editing (Thelma Myers) and the work of women in the Services by Hazel Wilkinson, a Wren.

The report of their talks is entitled "Women Talking," and the impression of a mere man is that, in regard to attention to detail, the male sex must look to its laurels.

B.S.R.A. Publishes a New Journal

The British Sound Recording Association has published a printed edition of the B.S.R.A. Journal entitled "Sound Recording." Issue number one of this publication carries an article which will interest the amateur who favours the sound-film.

Written by Desmond O'C. Roe, it suggests ways and means of adding sound cheaply to silent films.

Mr. Roe describes a method of constructing a simple optical system by using a pick-up as modulator, a standard microscope objective and a piece of drawn glass rod as a cylindrical lens. This is illustrated with a diagram.

"Sound Recording" is priced at 2s. 6d., from B.C.M./B.S.R.A., London, W.C.1.

To Paris—Via a Film Strip

A 56-page pocket-size booklet, "En Route Pour Paris," has been published by George G. Harrap and Co., for use in conjunction with the film-strips of the same title prepared by the *Daily Mail* school aids department.

It is a fully illustrated story of a visit to Paris written in conversation form in French.

The illustrations are informative as well as being of high quality. There is a fairly comprehensive French and English vocabulary.

This booklet, priced at 2s. 6d., should be of considerable value to teachers using the film-strip series.

◆

Six Documentaries Near Completion

Excellent progress is being made by Campbell Harper Films with the six educational documentaries for the Glasgow Corporation—the company's contribution to the twelve films proposed by the city as a method of educating secondary school children in civics.

Speaking of the work to a SUB-STANDARD FILM reporter, Mr. Harper said that shooting was advanced by two camera teams.

Like all other film producers, this company is extremely busy, about 90 per cent. of its work being for Government contracts. Two colour films now in production were rather more intricate than the normal run of work—they are intended for highly technical scientific audiences.

An important part of the work being done by this company in Edinburgh is the training of potential film technicians. According to Mr. Harper, the firm has a number of very promising technicians, directors, cameramen and research workers, all of whom show a very sound and promising appreciation of the film as a medium of expression. Scotland's problem in the past has been to obtain and retain a sufficient force of skilled technicians to maintain continuity of work. The lure of the London industry has made it difficult for Scottish producers to develop and retain staffs to the extent necessary for continuity.

Films to be Bought

On the suggestion of the Chief Constable, Dudley Corporation is to purchase films at a cost of £14 for instructional purposes in schools.

Northamptonshire County Council Road Safety Committee is to appoint a travelling projectionist who will be able to exhibit safety first films in schools and at other centres.

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TECHNICAL

Choosing a Sound Projector (7): The Amplifier Circuit

SHOULD an amplifier be built into the projector or is it preferable to have the component as a separate plug-in unit? This month R. Howard Cricks, continuing his series "Points to Watch in Choice of a Sound Projector" discusses the construction of the amplifying circuit and describes what happens after the narrow light beam passes through the sound track on to the photo-electric cell.

Inside the photo-cell it strikes the cathode, which gives off electrons proportional in number to the intensity of the light, which varies as the track is modulated. These electrons are attracted to the positively charged anode, and constitute a minute electric current. If, as is customary, the cell is gas-filled, the current is strengthened by means of a phenomenon known as secondary emission; an electron leaving the cathode bumps into a molecule of the gas—usually argon—and knocks out another electron, which, in its turn, is capable of knocking out another electron. The increase in emission gained through gas filling is of the order of 20 or 25 times.

In order to attract the electrons, the anode has to be positively charged. It is therefore connected to a voltage of about 90, provided usually by means of a potentiometer circuit—a tapping taken from a resistance connected across the H.T. voltage. As the cell ages, this voltage needs to be increased to maintain the emission; therefore the potentiometer tapping must be adjustable.

Minute Current

Because the current from the photo-cell is so minute, it is not possible to carry it over any great length of wire to the amplifier. In 35-mm. equipment a single stage of amplification is often built into the sound head; but in the 16-mm. machine it is customary to place the amplifier close to the cell—either built into the machine, or placed upon the stand underneath it, so that a few inches of special low-capacity cable suffices to connect the cell to the amplifier.

The question of the placing of the amplifier constitutes a major point of difference between competing machines. Is it preferable for the amplifier to be built into the projector, or as a single unit? My own preference is for the latter, for two reasons: first, that in case of failure — amplifiers, like other components, are not 100 per cent. safe against breakdown—then where the amplifier is a separate unit a spare can be plugged in (although in some projectors, as in the case of the B.T.-H. illustrated, the amplifier is easily removable from the projector). A second factor is that it is difficult to prevent oil from the mechanism seeping on to any wiring within the projector.

On the other hand, the inclusion of the amplifier inside the projector makes for compactness and simplicity in fitting up, and also adds weight to the projector, assisting in obtaining a steady picture.

All amplifiers for sub-standard equipment have one thing in common: they are lightly built and compact. To a certain extent it is possible to secure these advantages without any great sacrifice of efficiency. Resistance-capacity coupling is generally used in place of transformers; a phase-inverter circuit, or sometimes a cathode-follower circuit, is used instead of a coupling transformer in the push-pull output stage.

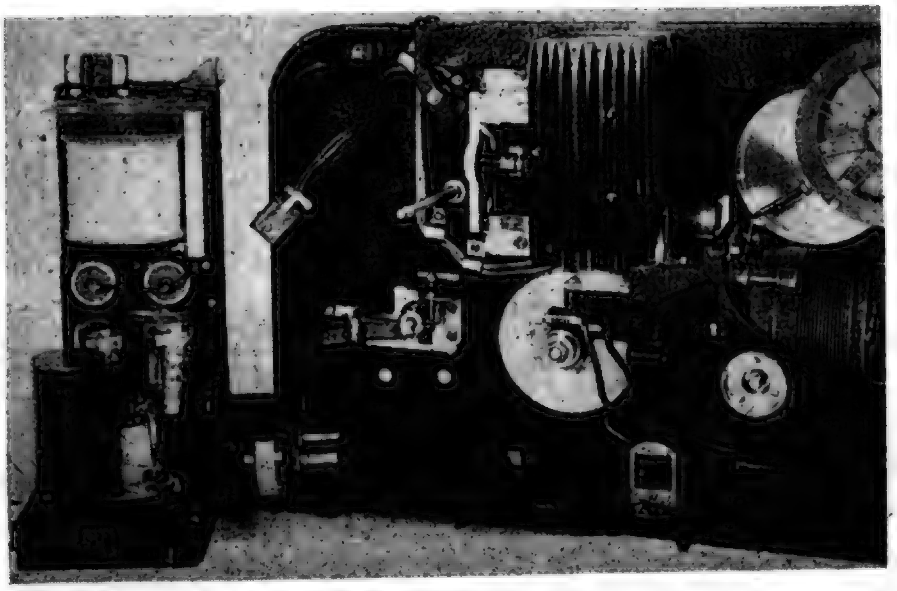
There are three possible objections introduced by this compactness. The weightiest part of the amplifier will be the mains unit, and this may be cut down by the use of too small a transformer and an inadequate smoothing choke, the former making for unreliability and the latter allowing mains hum to reach the speaker. Condensers of adequate voltage rating are rarely employed, with the result that condenser trouble is not infrequent. The whole of the wiring may be so cramped that if a breakdown should occur, servicing is difficult.

Taking these factors into account, I am of the opinion that the sub-standard amplifier, if built down to a size, should preferably be of low output rating and good quality, rather than risk sacrificing quality for a high output which may be rarely needed. Another factor is that excessive amplification is apt to show up imperfections in the 16-mm. track.

For most occasions a 5-watt output is sufficient, and I would sooner see an amplifier of this rating than one of two or three times the rating built into the same compass.

An essential feature is a tone control giving a really wide range of adjustment. A tone control with two knobs is advantageous, provided the treble knob gives an output curve of a form that has been found most versatile—not a continuously rising curve, but an increasing hump at 3,000 cycles.

The treble control will be used chiefly to suit the various types of recording, to ensure clear reproduction of speech. The bass control is chiefly used to overcome poor acoustics; in a hall that is too reverberant, it may be necessary to sacrifice bass for intelligibility of speech and a pleasant musical tone.



Is it preferable for the amplifier to be built into a machine or attached as a separate unit? Although built-in, the amplifier of this model B.T.-H. is easily removable from the projector

Continuous shows running up to 2¼ hours' duration can be projected with this non-stop device marketed by P.J. Equipments. It has a motorised take up arm

Non-Stop Device Gives 2¼ Hours' Show

CONTINUOUS shows of up to 2¼ hours' duration are claimed by P.J. Equipments, Onslow Street, Guildford, Surrey, with the P.J. Non-stop System, which can be fitted to any make of projector. The device is being marketed at £32 10s., complete.

No alteration to the machine is required. The adaptation consists of a stand, with motorised take-up arm housing two large spools. It is said to be silent in operation and gives complete safety to films. Rewind is automatic.

The stand is fully adjustable for height and tilt, and ball-races are used throughout.

The company is marketing a compact source mercury arc lamp. Suitable for all voltages, from 190-volt-260-volt A.C. or D.C., it is claimed to be capable of giving a light greater than a 1,000-watt filament lamp, with a consumption of 250 watts.

Life is placed at 500 hours, and the cool running eliminates the necessity for a fan. In its present form the lamp is suitable only for machines with a two-cycle shutter.

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With Clubs and Societies

New Blackpool Club Adds Finishing Touches to First Film

ALTHOUGH formed only this summer, the Blackpool and District Amateur Cine Club has an enthusiastic membership of thirty. It has headquarters at Half-Way House Buildings, at Squires Gate, South Shore, and it is at present converting its clubroom into a comfortable kinema-studio.

The aim of the club is to help and encourage all who are interested in the making of, and showing, sub-standard film, and it is the only organised group in the district actually engaged in 16-mm. film production.

Equipment is fairly comprehensive, comprising: Four Bolex-Paillard projectors, silent G916 16-mm.; one Holmes S.O.F. 16-mm.; two Kodascope 8-mm.; two Pathé 9.5-mm.

The club has nearly finished its first production on 9.5-mm. Its next production, on which preliminary details are being worked out, will be an interest film on 16-mm., approximately 800 ft. silent. It will illustrate in detail the working of a modern brewery.

Apart from filming, general interest will be maintained by regular 16-mm. talkie shows.

The officials are: Chairman, H. Simmons; treasurer, H. J. Ashman, and secretary, L. Topping, 3, Wren Grove, Marton, Blackpool.

Manchester Co-op Forms a Group

Employees of the Co-operative Wholesale Society, Manchester, have formed a film group, which will hold regular monthly meetings, September to April, using a 16-mm. projector.

The group proposes to extend its activities to other C.W.S. factories and offices in the area and aims to support local attempts to show artistic films on a commercial basis.

Leeds Resumes Meetings September 22

The Leeds Educational Society opens its winter season on September 29 with a visit from Donald Mackenzie, of G.-B. Instructional, who is to speak on "Planning an Educational Programme."

During the meeting, a copy of the film "Longitude and Latitude" will be screened for members.

Blackburn Conducts Film Tests

The new Film Section and Production Unit of Blackburn Arts Club is working on a script for production, and film tests are to be made at the unit's studio to select suitable actors for character parts.

Recent successes include filming the National Savings rally at Blackburn.

New Australian Company

The formation of an auxiliary company, Sixteen Millimetre Australia, Pty., Ltd., was disclosed by Norman B. Rydge when reviewing the trading of Greater Union Theatres.

Educational Subjects Released

Additions to the Central Film Library are:—

"*Downlands.*"—17 mins. Sponsor: Central Office of Information for Ministry of Agriculture. Production Unit: Greenpark. Sixth in "Pattern of Britain" series. Life and farming in the Downlands of Southern England.

"*University of Flying.*"—17 mins. Sponsor: Central Office of Information for Ministry of Supply. Production Unit: Horizon. The Empire Test Pilots' School, where test-piloting is taught.

"*Britain Can Make It: No. 18.*"—11 mins. Sponsor: Central Office of Information. Production Unit: Films of Fact. This issue deals with China clay from Cornwall and its various uses.

"*How a Bicycle is made.*"—17 mins. Sponsor: British Council. Production Unit: Signet Pictures. Manufacture and assembly of a British Bicycle.

"*Steam Engine.*"—11 mins. Sponsor: British Council. Production Unit: G.-B. Instructional. The development of the steam engine.

"*Country Homes.*"—11 mins. Sponsor: Central Office of Information for Ministry of Health. Production Unit: Films of Fact. Manufacture, construction and advantages of the Airey prefabricated house.

"*Dover, Spring,* 1947."—11 mins. Sponsor: Central Office of Information for Ministry of Health. Production Unit: Data. The story of Dover's vigorous rehousing and replanning drive.

"*Take Thou.*"—25 mins. Sponsor: Evans Medical Supplies. Production Unit: Basic. The story of pharmaceutical manufacture.

"*Early Diagnosis of Acute Anterior Poliomyelitis.*"—15 mins. Sponsor: Central Office of Information for Ministry of Health. Production Unit: Nucleus. A film on infantile paralysis, specially made for showing to doctors only.

Gaumont-British

New educational subjects available from the G.-B. library are:—

"*Macbeth,*" excerpts from the play by William Shakespeare, two reels.

"*The Police Force,*" from the new G.B.I. Civic Series, one reel.

"*Market Town,*" market day in a Nottingham town (British Council film), one reel.

"*Life Cycle of Maize,*" a biological study of maize (British Council film), one reel.

"*Life Cycle of Pin Mould,*" a study of pin mould (British Council film), one reel.

"*Queen Cotton,*" in Technicolor, Lancashire cotton (British Council film), two reels.

"*Border Weave,*" in Technicolor, Scotland's woollen industry (British Council film), two reels.

"*Teeth of Steel,*" in Technicolor, excavators at work (British Council film), one reel.

Wallace Heaton

New prints of the following educational films have been put into circulation by the Wallace Heaton library: "*Central America,*" "*Lenses,*" "*Some Water Insects,*" "*Water Wonders,*" "*Lapland.*"

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Harper Launches His System on the 16-mm. Market

PROJECTOR ADAPTED FOR ORTHODOX FILM

By R. Howard Cricks

THERE has been considerable discussion on the possibilities of a proposal, put forward many years ago by Martin Harper, veteran inventor of the film industry, for an improved use of the area of 16-mm. sound film. His proposal is that on each side of the film there should be a sound track, this track being identical in width and running speed with a 35-mm. track. To provide the increased running speed over orthodox 16-mm., alternate frames should first be projected, and then the film should be reversed in the projector (without rewinding) for the projection of the second set of frames, accompanied by the second sound track.

Its adoption in its original form would have meant a clash with thousands of orthodox 16-mm. projectors and hundreds of thousands of films, and would have entailed an enormous outlay of capital. However, Mr. Harper has found an alternative to this situation by simply making the projector accommodate either Harper film or orthodox 16-mm.

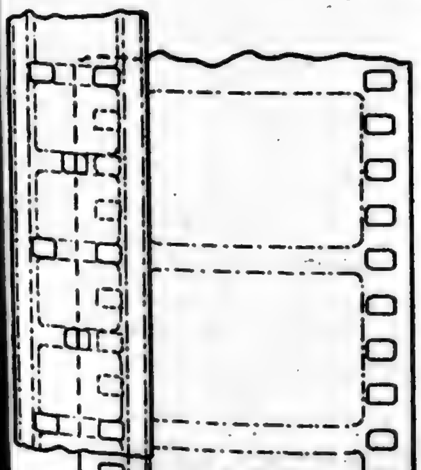
The track for the Harper system of sub-standard film is contact printed from a 35-mm. print

Special Harper film with sprocket holes in the centre and on each side is used for the optical reduction to 16 mm.

His argument is that he can produce a projector as good as any existing 16-mm. machine for professional work, which will run either gauge of film; but that the improved quality and increased running life of the Harper film will induce users to employ the Harper film for preference whenever it is available. This second factor, he contends, will induce renters to issue films on the Harper system.

I must confess that I had considerable doubts as to the validity of this argument. But a few weeks ago I was invited to the Miles Aircraft factory near Reading, where Harper Sound Systems has its headquarters, and where the projector is being made and the experimental films processed. As a result of what I saw and heard, I believe the Trade will be well advised to study the possibilities of the system.

A number of films, both on orthodox 16-mm. and Harper, were demonstrated. Using a 500-watt lamp, a 5-ft. screen was very well illuminated. The Harper films were consistently excellent on both picture and sound; the 16-mm. films were almost as good, given a good print. The 14-watt amplifier gave a powerful volume of sound when the fader was turned up; even more striking was the change in quality as the tone control was manipulated, the sound changing from a shrill, ear-piercing noise to a boom.



How the sound track of the Harper film is contact printed from a 35-mm. negative

I was particularly impressed by one point: that instead of claws, a Maltese cross and intermittent sprockets are used. The method by which either type of film may be used without any conversion whatever is simply that two sets of sprockets are provided; according to which type of film is being used the appropriate sprockets are employed. The intermittent sprockets are of eight-picture size, driven from an orthodox four-sided cross (actually, of 35-mm. proportions) through reduction gearing.

The quality of sound owes much to the large flywheel, which is far larger than is usually found on 16-mm. machines. The projector is, in fact, built throughout almost on 35-mm. lines. It is argued—an argument with which I fully concur—that the professional sub-standard projector does not need to be easily portable, but merely transportable, or, indeed, semi-static; sturdiness is far more important than lightness.

The machine is driven by a one-sixth horsepower motor. The lamp-house containing the filament lamp can be removed, and a small arc lamp, which is now being designed, or possibly a discharge lamp, fitted.

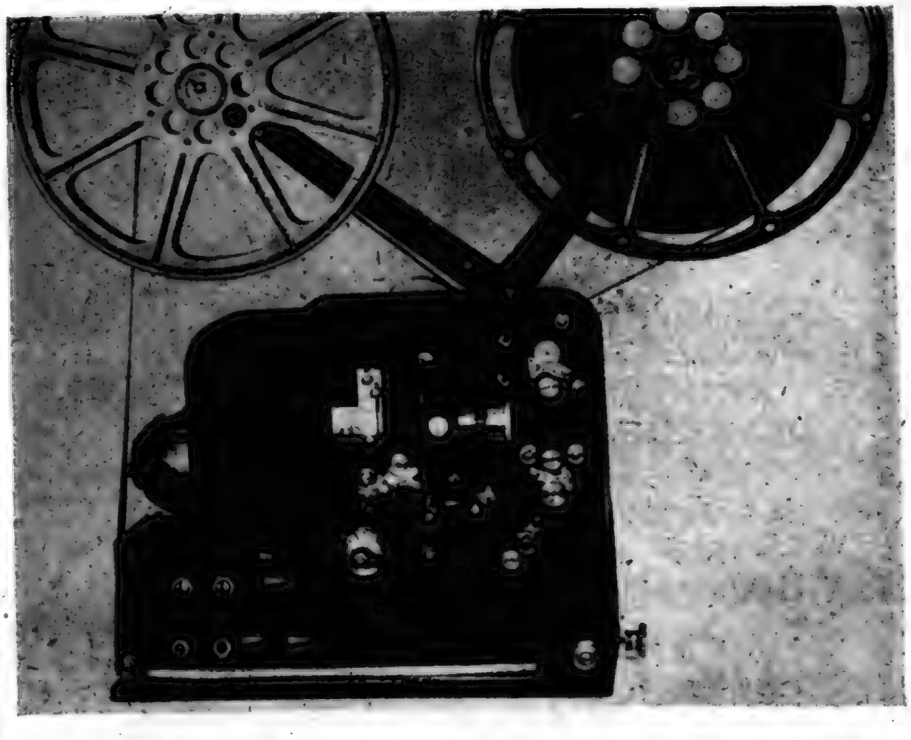
I made three minor criticisms of the machine, all easily amended points: that it had no inching knob; that racking should be effected without moving the projected aperture on the screen; and that the tilting adjustment should be faster.

The spool arms accommodate 2,500-ft. spools. In this connection it should be remembered that, while a couple of 2,000-ft. spools will accommodate an average feature on orthodox 16-mm., 2,000 ft. of Harper film will give only the same *uninterrupted* running time as 2,000 ft. of 35-mm.; the film is then reversed in the projector and shown a second time. The running speeds are such that 4,000 ft. of orthodox 16-mm., 5,000 ft. of Harper, and 10,000 ft. of 35-mm. all have the same running time.

But the most striking difference between the two sub-standard gauges is in running life. The average 16-mm. print, as we all know, has a life of 50 to 100 runs; I saw a length of Harper film which, I was assured, had been projected 1,500 times—there was practically no visible sign of wear. This factor, I suggest, may make all the difference between a commercial and uncommercial professional standard. Orthodox 16-mm. film also has a much longer life on the Harper machine.

The Harper film is being processed on a small scale for experimental purposes. On a modified Lawley reduction printer the picture is reduced from 35-mm.; the track is contact printed. In both cases the film has to be run through twice (without rewinding) to produce the two sets of frames and the two tracks.

It is proposed to grant licences to any suitably equipped laboratory for the processing of this film. It is also anticipated that the projectors will be available within the next few months.



Orthodox 16-mm. prints or the special stock employed for the system may be used on the Harper 16-mm. sound projector. The machine employs a Maltese cross in the place of the usual claws

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A 16-mm. colour film POWER FOR SHIPS was screened by Crossley Bros., of Manchester, in a specially constructed miniature kinema at the Marine Exhibition at Olympia early this month

Thomas Hodge's
AMERICAN REEL

WELL over 1,000 delegates attended the 1947 Convention of the National Association of Visual Education Dealers in Chicago. Among the equipment exhibited by more than 100 manufacturers and producers were two new 16-mm. sound projectors, two new wire recording machines, several new models of film-strip projectors, both sound and silent, and new electrical film splicers.

Libraries Expand

Commonwealth Pictures Corporation, New York, has acquired 40 new features, 40 Westerns and four serials. Another company to announce large additions to its 1947-48 library is Pictorial Films, with 40 new Hollywood productions, including four musical comedies, and a selection of mysteries, adventure, comedy and Westerns.

Picture Phonograph

A new picture-phonograph was displayed for the first time recently. It plays regular 10-inch records, but patented discs containing as many as 17 frames of 16-mm. film are synchronised with the recording. As the record plays a saw-tooth mechanism makes it possible for succeeding pictures to be projected within the phonograph case itself The image is 4½ by 6 in. For classroom use it can be projected on a larger screen for all the class to see. Price is $37.50.

In Brief

China Film Enterprises of America, Inc., of 35, Park Avenue, New York, is anxious to find a reliable distributor in Britain for their films on China.

Movies-on-Route Inc., which supplies 16-mm. films to 50 trans-ocean steamships, reports that all the major film distributors' productions, except Warner Brothers, are available to them in 16-mm.

Curtailed by Cash

The U.S. Library of Congress film activities seems likely to be severely curtailed by the action of the House of Representatives in voting only 85,000 dollars (15,000 dollars less than last year) out of 375,000 dollars requested. The Library wanted to act as a National Film Library for Government and imported commercial films and as a distribution centre for Government films. It is possible, however, that the Senate may increase this amount.

Visual Aids Awards

Audio-Visual Awards for outstanding work in audio-visual education will be made to schools and colleges by the National Education Association Department of Secondary Teachers at the end of 1947-48. The awards will be in the form of new equipment such as projectors, screens and films.

Shorts from the States

Interest has been aroused in sub-standard circles by . . . the new Bell and Howell device for speedier film inspection which gives warning of torn sprocket holes with a light . . . the sale of the entire De Vry library of 16-mm. films to a Chicago renting firm . . . the first 16-mm. film, "Round Trip," dealing with world trade, produced by World To-day . . . the new premises acquired by Movie-Mite Corporation to cope with the 1,000-machines-a-month production rate of the first U.S. lightweight (30 lb.) 16-mm. sound projector.

◆

B.F.I. Holds Fourth Summer School

The British Film Institute's fourth annual Summer School in Film Appreciation at the University College of North Wales, Bangor, was a highly successful event. The course was arranged with Ministry of Education approval for students from all parts of the country—most of them teachers. Youth Club leaders and educational administrators nominated by local education authorities.

Students were given a thorough grounding in every aspect of film production and film criticism.

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PRODUCTION

What's Going On in the Studios

THIS specialised feature follows the progress of 16- mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production. An asterisk denotes 16-mm. production.

Company.	Title.	Type of Film.	Nature of Subject.	Length.	Sound or Silent.	Colour or Monochrome.	Production Stage or Remarks.	Technical Credits.	Distributors.
GLO-SCOTTISH PICTURES.									
Board of Trade ...	British Hydro-Electrics.	General interest	Hydro-electric construction	3,000	Sound	Monochrome	Shooting in Scotland	Director: Anthony Squire	C.O.I.
Customs and Excise	Thousand Million a Year	General interest	Work of Customs and Excise Dept.	2,000	Sound	Monochrome	Completed	Director: Leonard Reeve	C.O.I.
Cadbury's ...	Untitled ...	Instructional	Cocoa farming on the Gold Coast	1,000	Sound	Monochrome & Colour	Cutting	Director: Arthur Taylor	Capbury's
Cadbury's ...	Ashanti Durbar	General interest	A Durbar held on the Gold Coast	1,000	Sound	Monochrome	Cutting	Director: Arthur Taylor	Cadbury's
r Colonial Office...	Untitled ...	General interest	Life on the Gold Coast	450	Sound	Colour	Cutting	Director: Arthur Taylor	—
r L. Rose & Co. ...	Screen Magazine	Staff instructional	Lime growing	460	Silent	Monochrome	Completed	Director: Peter Stiles	Rose & Co.
MPBELL HARPER.									
inburgh	How Glasgow is Governed.	Educational	Series of six films on citizenship.	350 each	Silent	Monochrome.	Four completed	Director: W. MacLean. Asst. Dir.: J. H. Davis. Camera: J. Anderson and J. S. Fulloch.	Glasgow Corpn.
ELSEA COLOUR FILMS.									
r. Sailors' Society...	A Place to Hang Your Hat.	Interest ...	Work of the Society	800	Sound	Colour	Editing	Script and director: John Mallinson. Camera: F. H. W. Cox. Production: J. L. Philip.	B.S.S.
WN FILM UNIT.									
Ministry of Labour	Civil Service as a Career.	Instructional	For children of school-leaving age.	2,500	Sound	Monochrome.	Casting	Director: Colin Dean	C.O.I.
Board of Trade ...	Sheffield ...	Interest ...	Industries of Sheffield.	2,000	Sound	Monochrome.	Editing	Director: Richard McNaughton.	C.O.I.
Ministry of Health	Patent Ductus	Medical ...	Patent ductus operation.	2,000	Sound	Monochrome.	Editing	Director: Pat Jackson	C.O.I.
TEWAY.									
inchmore Hill tudio.	Heat Causes Expansion — Liquids.	Educational	Experiments in laboratory and every-day applications of principles.	100	Silent	Monochrome	Editing	Direction and editing: Hugh Baddeley. Photography: John Ganderson.	Gateway
inchmore Hill tudio.	Heat Causes Expansion — Gases.	Educational			Silent	Monochrome	Editing		Gateway
INSTRUCTIONAL.									
erial Studios, lstree.	Atomic Energy	Educational	Story of the atom ...	5,000	Sound	Monochrome.	Dubbing	Director: Derrick Mayne	G.-B.I.
International Wool ecretariat.	Material ... Evidence.	General interest.	General film on wool	3,000	Sound	—	Dubbing	Director: Darrell Catling. Cameraman: Frank North.	G.-B.I.
EEN PARK.									
n Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	—	Sound	Monochrome.	Additional shots in Transjordan.	Director: John Eldridge. Cameraman: Martin Curtis.	B.O.A.C.
Board of Trade ...	Five Towns ...	Overseas interest.	Regional film about potteries.	2,000	Sound	Monochrome.	Editing	Director: Terry Bishop. Cameraman: Ray Elton. Script: Randall Swingler. Asst. Dir.: Erica Masters.	C.O.I.
Board of Trade ...	Seven Sisters ...	General ... interest.	British ships under foreign flags.	2,000–3,000	Sound	Monochrome.	Editing	Director: Humphrey Swingler. Camera: Peter Hennessy.	C.O.I.
IENTIFIC AND DOCUMENTARY FILMS.									
ctory location ...	Shoemaker ...	Instructional	Addition to existing series.	1,000 app.	Sound and Silent	Monochrome.	Completed	Staff technicians.	U.F.P.
ocation	Blind Weavers	Charity appeal.	——	600	Sound	Colour	Shooting.	Staff technicians. Camera: Jack Searle.	U.F.P.
cation	Gold Mining ...	Instructional, theatrical.	Mining in Rhodesia	3,500	Sound	Monochrome.	Editing	Supervision in Rhodesia. Victor E. White and staff.	Not fixed.
cation	Asbestos Mining.	Instructional, theatrical.	Mining in Rhodesia	3,000	Sound	Monochrome.	Well in hand	Supervision in Rhodesia: Victor E. White and staff.	Not fixed.
ELL PETROLEUM.									
——	How an Aeroplane flies.	Instructional	Aerodynamics 6 Parts.	10,000	Sound	Monochrome.	Editing	Directors: John Shearman, Bill Mason, Lionel Cole. Camera: Sidney Beadle.	S.F.U.
——	Refinery (working title).	Educational	Oil Refining in three parts.	5,000	Sound	Monochrome.	Animation	Director: Denis Segaller; Animation: Francis Rodker, A. J. Shaw.	S.F.U.
——	Cornish Engine Preservation Society (Working title).	Educational	Cornish Beam Engine.	1,500	Sound	Monochrome	Shooting	Director: J. A. D. Cartwright	S.F.U.
——	Indian Dancing (working title).	Educational	Indian folk dances	1,000	Sound	Monochrome	Editing	Director: Sarah Erulkar	S.F.U.
——	Fen Floods (working title).	Documentary	Floods in Fen district.	1,500	Sound	Monochrome	Shooting	Director: J. A. D. Cartwright; Camera: Stanley Rodwell.	S.F.U.
AMES AND CLYDE.									
lasgow	How a City is Governed.	Educational	Series of six on civic services.	350 each	Silent	Monochrome.	Four completed.	——	Glasgow Corpn.
ALDEN FILMS.									
On location, Switzerland.	Swiss Scene (prov. title).	General interest.	Travelogue of Switzerland.	400	Sound	Colour	Editing	Director: H. W. E. Byne. Cameraman: F. Hill Matthews.	Walden.

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SALLY ANN HOWES
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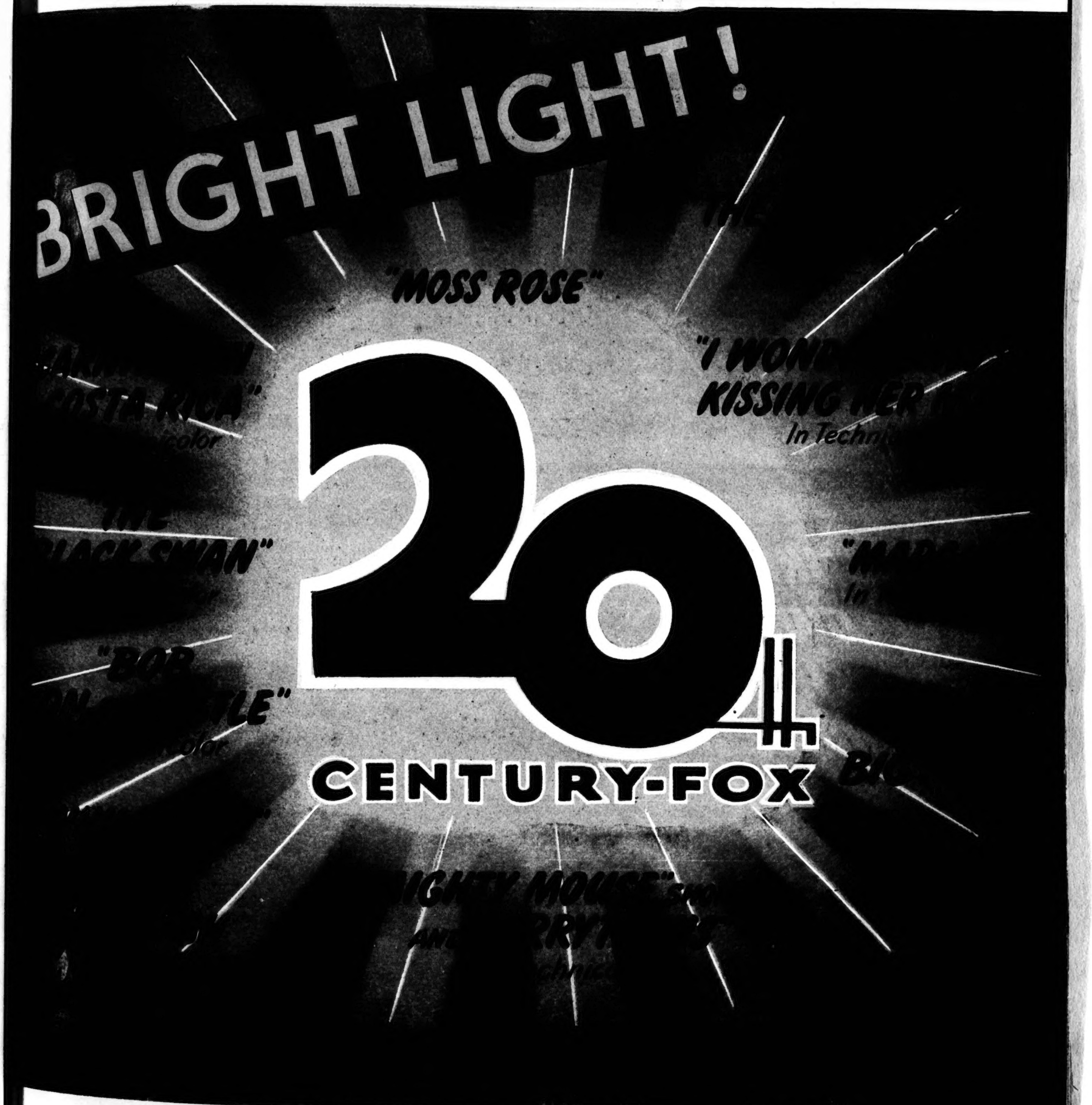
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